

**RECORD  
MIRROR**

**YES, IT'S  
BLONDIE  
AGAIN**



**THE JAM**



# JUICY LUCY

## SWEETS FOR MY SWEETS

WELL, my darlings, haven't you had enough yet? And of course I'm talking about our wretched summer! Now I'm firmly back in the swing of things after holidays in parts unknown I look forward with trepidation to the social calendar of the next fortnight.

Knebworth in the rain? Battersea in a blizzard? The trials my darlings will be severe and preparations must be thorough.

But one mustn't grumble, as they say. One lady who has every right to grumble though has weathered her particular storm with commendable charm. And I do mean Viv Nicholson, the spend-spend-spend pools wife! She has settled down and made a nice, clean fun-for-all-the-family disco record (Title: "Spend, Spend"), with the modest ambition of making "£3 million!" What, in addition to all the money she has already won? You can't keep a good Northerner down, can you?

Confectionery is rarely a subject that crosses your faithful correspondent's mind these days, but I'm aghast to find that it is about to sweep the music business like a ghostly, sticky plague. Not only are sherbet dabs, licurique sticks and fowl sweet cigarettes now considered acceptable "gifts" at the parties which I frequently attend, but people who should know better have taken to singing about chocolate bars, cornets and sponge cakes, all of which (I'm sure you don't need reminding) mix very badly with gin and tonic.

In time this menace will abate. For the moment the worst offenders must be Cyrus (who?) with a sickly version of the TV commercial for horrible chocolate bars known as Yorkies — a dietary supplement seemingly favoured by horny-handed lorry drivers. The single, cunningly disguised with the title "Rollin' On", is available in chocolate brown vinyl and purports to be the first rectangular record. I can only hope that purchasers will eat the wretched things by mistake, and thus never darken the portals of a sweetshop again!

WITH TASTE almost as bad we also have the very wonderful King Singers (who?) with a "scratch and sniff" cover releasing the aroma of chocolate strawberries for their single. Actually I wouldn't mention this one at all, were it not for the fact that it was produced by one Greg Lake, sometime of ELP. I feel young Greg must find it enervating to expand his talents into the middle of the road, rather than parking great juggernauts full of sound "equipment" in the very same spot!

POSITIVELY the last "sweet" story concerns amiable Les McKown (23), once a singer with well-known Japanese hitlers the Bay City Rollers. No longer it seems, as Les (as his friends call him) is currently cooling off in Germany having stormed out of the Rollers after

some unkind person threw a custard pie at him in Los Angeles.

This sort of prank is apparently all the rage with the high-spirited Americans — who, I'm told, have their own pie Mafia and will stop at nothing to squelch their man — but went down very badly with the cuddly Celt.

Million-dollar lawsuits are currently flying around the classroom in a bid to get Les back, while the victim is reportedly "not talking to anyone." It's also rumoured that he won't sit down anywhere either — lest some unfeeling lout has placed a whoopee cushion on his chair.

■ Are you ready, my dears, for the return of the Troggs? The somewhat elderly, yet terribly suggestive combo are about to once more launch their paunches into the carefree world of rock 'n' roll. But for the Andover-born Reg Presley (over 30) and the boys it's back with a whimper. Their new single is called "Just A Little Too Much", and try as I might I can't find anything "dirty" about it at all!

ALTHOUGH it may sometimes appear that way, my darlings, not everything stops for rock and roll. Not the American Air Force flying continuously over the house of shy, retiring composer Mike Oldfield (28). And not it seems our very own Navy in their attempts to detect Russian trawlers! "Victims" in this case were well-known shock-rockers the Tubes who, having learned that they were to play at Knebworth 2 under cover of darkness, decided to hire four spotlights from the Army to shed some illumination on their antics at the Herefordshire stately home this weekend.

Sadly the high-powered beams have now been requisitioned by the Navy for official use off the bonny Isle of Skye — netting Russian fisherman pinching our cod and all that sort of thing — and the Tubes will now have to make do with several thousand lighted matches held aloft by an adoring crowd! Never mind, Fee . . . you know it makes sense!

Still the aforementioned Mr Waybill, apparently a completely recovered figure, lost no time in becoming acquainted with London nightlife. Inexplicably drawn to the Nashville in unfashionable West Kensington on Saturday to see an "unknown" group called the Old Codgers he found himself singing on stage alongside . . . the Strangers! A quick blast of "Straighten Out!" and he was off!

The previous night a "low key" appearance by the Strangers at the Red Cow — as the Shakespearos — drew such a large crowd that the doors were closed at 7 o'clock

DISTRESSING NEWS is filtering in from the United States concerning that extremely famous singer Neil Young. First the good news: Apparently he has gone and got himself hitched (as they say in the movies) although no one seems any too sure as to where and to whom. But it was last week! Our Neil, one could remark, will do anything for a bit of non-publicity.



PUNK ROCKER in back-to-roots sensation! Can Poly Styrene (above) really have turned her back on synthetics, drugs and rock 'n' roll? Does she really yearn for the simple pleasures of a quiet room, a good book and a warm gas fire? Well that's the way it looks to us. Apparently Poly has "put the past behind her" — along with it memories of a nervous breakdown, a spell in a mental hospital and a period experimenting with drugs — and opted for the quiet life. Next week, in a remarkable Record Mirror interview, she tells how she left the stage because she "was fed up with people looking at me." Can you afford to miss it?

The bad news concerns THE ALBUM. The one that has been PUT BACK more often than British clocks at the start of British summertime. Yes, folks, it's been put back again — and we mean that most sincerely. For all your faithful correspondent knows the title has changed again too so I won't even tell you what it was going to be called when it was due out in 1972.

What with the tardy Mr Young and good ol' Frank Zappa threatening to up and quit Warners and settle his talent with Virgin Records the eager publicists at Warner Brothers are this week lost for words! "Stunned," even! But if Zappa does move does this mean we can expect battle royal between attractive Moira Bellow (English, 28, WEA) in the red corner and big Al Clark (Spanish, 30, Virgin) in the blue corner. Clark (30), currently holidaying with Princess Caroline and Philippe Junot on the Isle of Arran was unavailable for comment.



KING

THREATS OF public chaos loom in every direction, however. I'm also appalled to hear that raffish former graduate Jonathan King (32) is to broadcast EVERY NIGHT on Capitol Radio for the next two weeks. This is surely irresponsible, and while Jonathon may promise that "the day of utter gratification is at hand" I can only urge transistor radios be removed from those who may feel drawn towards the ludicrous man's warblings.

Jonathan also intends to beat Elton John's diminutive Scottish-born manager John Reid into politics by standing as an independent Royalist candidate for Richmond, thus guaranteeing his radio future for the next five years. As I've told you many times, you have been warned!

SOMEWHAT DISTURBINGLY for the moral health of the nation an extremely rude song by a BBC producer known clandestinely as Ivor Biggun continues to make inroads on the charts. This gentleman, who professes to speak for "the dirty mac brigade everywhere" doesn't seem to be content with one piece of smut and is in fact planning an album full of songs of dubious morality. Further he intends to appear live in London this weekend!

I can only urge his schoolboy schemes are nurtured no more — or that his identity (known to many more than he would claim) is revealed in a newspaper Outbreaks of "filth" have more than once begun in the corridors of Broadcasting House and it is in the nation's interests that this one is nipped in the bud. As a lady acquaintance once remarked: "Hit him where it hurts!"

WATCH OUT, sweethearts, for Lucy's tentative inroads into culture! People who appear to know what they're talking about have described "Future Shock" as real rock theatre at last — and now the play/living magazine/total experience/meaningful environmental perception situation is to open in London this month. Search and search among the crowds for me my darlings . . . I won't be there!



ALBERTOS

SO WHAT, I hear you asking, what about Paul Cook and Steve Jones? What of Queen and Genesis?

What about Thin Lizzy and all my numerous friends currently "gigging hard" in Japan? Ask all you like my dears. Be cruel if you want to be. I will not be intimidated.

As I've predicted in my correspondence before now gossip in my social circle has withered in the face of the onslaught of "Grease". You guessed it my poptets!

As we wait — tremulously — for

its arrival you can share my mounting excitement. And my growing disappointment that there is nothing left to challenge it! Yet in the face of adversity there is a tiny glow of hope — the return of Albertos Y Lost Tríos Paranolás! Of the four track single they've re-

■ Boring old ELO raking in the punters out on America's West Coast, according to my friends in sunnier climes. A post-gig party in Los Angeles (where else?) featured laser flights, piles of extravagant food, gallons of champagne and lorry loads of those famous Hollywood faces. Makes a change from watching Birmingham City I suppose.

leased this week modestly permits to mention one little, "Heads Down No Nonsense Mindless Boogie" My dears, autumn is all but upon us and that must surely say it all. I'll be back next week. Same time, same place. Till then, byeeeeee!!!!



## GREASE COMPETITION WINNERS

AND NOW, as my special men friends always say, the moment you've all been waiting for. Yes, my darlings, I do mean the results of our special Record Mirror 'Grease' competition!

What a response we got! I could tell sweethearts that this was one that you all wanted to win, and I only wish that we'd had more tickets to give away.

But I'll end the suspense right here by telling you that the two lucky winners who'll be joining your faithful correspondent and a host of celebrities at the film's opening in London next week are:

Roger Myhill of Cranleigh, Surrey and Charles Lucas of London, N2.

Sorry girls, it looked like you slipped up this time!

The correct answers — and weren't they tricky! — were 1 England, 2 Acting, 3 Chicago. Roger fancied a date with Olivia because "it would make a change from school" and all I can say about him is that he must be an early starter. While Charles opted for "finding out if having a prize-winning grandfather was advantageous!" It certainly was Charles and between you and me . . . I like it! The tickets are on their way this week chaps — I just hope the excitement isn't too much for you!

There are 25 runners-up, all of whom receive an album of the 'Grease' soundtrack. At least you can listen to John and Livvy and imagine you're there — judging by the entries, some of you have VERY vivid imaginations, so this shouldn't be too difficult! Albums on the way to: John Carr, Acton London W3, Miss B Dolch, Boreham Wood, Herts, Anne-Marie Collier, London SW3, D W Fishwick, Headingley, Leeds, Cliff Grundy, London NW1, Sue Hughes, London W12, Philippa Lloyd, London SW6, J Angus, Cheam, Surrey, Mr A Maw, Leicester, Maureen Daly, London SW6, Samantha Roberts, Aylesbury, Bucks, Ms J Wright, Leicester, Jim Hegarty, London SW8, Christine Dawe, Croydon, Kim Richardson, Uxbridge Middx, Nigel Stott, Nottingham, Mrs A Smith, Bramley, Leeds, Mr A Merrick, Scunthorpe, Jayne Ames, Norwich, Barry Clarke, Darwen, Lancs, Jackie Eshel, London NW11, John Nowell, Nottingham, Sandra Reid, Prestwich Manchester, Miss J Butterworth, Dewsbury, Yorks, Simon Leadsford, Tarporey, Cheahire.

# RECORD MIRROR

TELEPHONE  
Daytime: 01-836 1522

Evening: 01-836 1429

EDITOR  
ALF MARTIN

ASSISTANT EDITOR  
Rosalind Russell

FEATURES EDITOR  
Sheila Prophet

NEWS EDITOR  
John Shearlaw

CHIEF SUB  
John Wishart

ART EDITOR  
Jon Frewin

EDITORIAL  
Bev Briggs  
Tim Lott  
Robin Smith

SERVICES DEPT  
EDITOR  
Susanne Garrett

Assistant  
Chris Dux

### CONTRIBUTORS

Jim Farber  
Mike Gardner  
Steve Gitt  
Philip Hall  
James Hamilton  
Andy Johnson  
Susan Kluth  
Marilyn Laverty  
Mark Manning  
Kelly Pike  
Fred Rath  
Paul Sexton  
Geoff Travis  
Robbie Vincent  
Chris Westwood

PHOTOGRAPHERS  
Steve Emberton  
Mitch Kearney

MANAGING  
DIRECTOR  
Jack Hutton

PUBLISHING  
DIRECTOR  
Mike Sharman

ADVERTISEMENT  
MANAGER  
Alan Donaldson

ADVERTISEMENT  
PRODUCTION  
Michael Hitch

TELEPHONE  
SALES MANAGER  
Eddie Fitzgerald

Registered as a newspaper at the Post Office, published by George Publications Ltd, 100, Victoria Road, London, W12 0JF. Telephone: 01-836 1429. Second class postage paid at New York, NY. Postmaster: Please send address changes to Record Mirror, Ltd, London, W12 0JF. Telephone: 01-836 1429.

# NEWS

News Editor JOHN SHEARLAW

## RATS IN REACH

AUTUMN PLANS for the Boomtown Rats include a new single and an October tour of venues that "other bands don't reach", it was announced this week.

Following an appearance at Knebworth 2 this weekend (September 9), the Rats release 'Rat Trap' - taken from their 'Tonic For The Troops' album - as a single on September 29. The 5 1/2-minute track is backed with the previously unreleased 'So Strange'.

Then, on October 19, they begin the first leg of the Boomtown Rats 'Low Rent' tour... with ticket prices pegged at £2.50. The tour, which will be continued in December, is aimed at venues not normally on the gigging circuit.

Commented Bob Geldof: "We feel these places ought to see more tours - besides which we're very excited about playing Halifax!"

Dates so far read: Dundee Caird Hall October 19, Aberdeen Capitol 20, Carlisle Market Hall 21, Halifax Civic Theatre 24, Wolverhampton Civic Hall 25, Ipswich Gaumont 26, Southampton Gaumont 28.

The band will also be featured on TV this autumn - on the BBC2 series 'Rock on Campus'.

## MOTORS BREAK UP

AT THE peak of their career the Motors have decided to split.

Bram Tchaikovsky is leaving the Motors to concentrate on his own band, Battleaxe. Their debut single, produced by Motors guitarist and vocalist Nick Garvey, will be released by Criminal Records next week. Nick Garvey and Andy McMaster will spend the next six months writing and recording. They hope to release a new single in November and an album in the New Year. They'll also be recruiting a new band.

The Motors' last appearance was at Reading Festival.

## XTC single, album tour

THE BAND who put Swindon on the map are back with a new single, a new album and a nationwide British tour!

For XTC, who shot to attention with their debut album 'White Music' last year, release their follow-up 'Go 2' - comprised of 13 new band compositions - on October 6. And it's preceded by a new single (not on the album) entitled 'Are You Receiving Me' on September 22.

Confirmed also is a huge tour of Britain which will run through to November, culminating with two shows at the London Roundhouse on November 22. Dates for the first part of the tour read: Glasgow Queen Margaret Union September 28, Belfast The Pound 29, Cork Arcadia Ballroom 30, Dublin McGonagles October 1, 2 and 3, Portrush New Arcadia 4, Belfast The Pound 5, Huddersfield Polytechnic 20 and Manchester University 21. Further dates to be announced shortly.

## Offer for Apollo

THE LAST-minute arrival of another bid for the Glasgow Apollo last week prevented the theatre reopening as a rock venue with a series of benefit concerts.

Gigs by Rory Gallagher and Sham 69 were postponed after the theatre's owners received another offer from a Manchester consortium who also intend to keep the Apollo as a rock venue. It's understood that the new offer matches that of Capital City Entertainments who had arranged the benefits in order to help pay for refurbishment of the theatre.

The theatre owners are currently considering the suitability of both offers and a decision is expected this week. But whatever the outcome... the Apollo is back as a rock venue.



Bob Geldof of the Boomtown Rats

## BACK FROM THE DEAD

LEGENDARY SAN Franciscan group the Grateful Dead are to return to Britain for a series of concerts this month... immediately after appearing at a benefit concert beneath the Great Pyramids of Egypt!

Grateful Dead, who rose through "flower power" and "acid rock" on America's West Coast, were one of the original "underground" bands. Their three-day stint at Gizah, Egypt on September 14, 15 and 16 is apparently the culmination of a lifetime's ambition - with proceeds of the shows going to the Faith and Hope Society (for the handicapped) and Egypt's Department of Antiquities.

They then visit Britain for three shows at the London Rainbow on September 28, 29 and 30. Tickets for the Rainbow concerts, which are being promoted by Harvey Goldsmith, are available from the usual agents priced at £5 and £4.

## More singles from Travolta and Olivia

'GREASE FEVER' continues with the release of three more singles from the soundtrack of the film - which has its London premiere on September 13.

'Hopelessly Devoted To You' by Olivia Newton-John is released this week, John Travolta's 'Sandy' on September 15 and 'Summer Nights' by Olivia Newton-John and John Travolta on October 6.

## ZAPPA LP

WARNER BROTHERS are to release a new studio album, 'Studio Tan', by Frank Zappa in October.

But Record Mirror understands that this could be the last album Zappa makes on the label, and that Zappa may sign a new contract with Virgin Records with a new album out in January.

Relations between Zappa and his record company have been strained for some time and only recently a Warner spokesman admitted: "We don't know anything about what he's doing any more!"

At press time neither company would confirm or deny rumours about the "unlikely" switch.

## Hawkwind are now Lords

COSMIC WARRIORS Hawkwind, have re-named themselves the Hawklords, and are set for a major October tour. The Hawklords line up is Robert Calvert vocals, Dave Brock guitar, Simon King drums, Simon House violin, and newcomers Harvey Balnbridge bass, Martin Griffith drums and Steve Swindells keyboards. Simon House will be appearing at selected venues, due to his commitments with David Bowie's backing band.

Coinciding with the tour the Hawklords release a new album 'Hawklords' on October 6. And the final album they undertook as Hawkwind will not be released until next year.

The Hawklords will be taking an elaborate stage show with them including working models and six dancers. Tour dates are: Oxford New Theatre October 6, Manchester Apollo 7, Liverpool Empire 8, Edinburgh Usher Hall 9, Newcastle City Hall 10, Middlesbrough Town Hall 11, Hammersmith Odeon 13, Milton Keynes Leisure Centre 14, Croydon Fairfield Hall 15, Portsmouth Guildhall 16, Birmingham Odeon 17, Bristol Colston Hall 20, St Albans Civic 21, Ipswich Gaumont 22, Leicester De Montfort Hall 23, Sheffield City Hall 24, Bradford St Georges Hall 25, Stoke Victoria Hall 27, Paignton Festival Theatre 28, Poole Wessex Hall 29.

Ticket prices for all concerts are £1.50, £2, £2.50 and £3. They're on sale now.

# GABRIEL JOINS STRANGLERS

ONLY A week after his appearance at Knebworth 2 this Saturday (9) Peter Gabriel has been confirmed to join the Stranglers as "special guest" at their concert in London's Battersea Park on September 16. Gabriel and the Stranglers will be supported by The Edge, the Skids and Spizz 09.

Tickets are still available, priced at £4.00, and as previously announced the doors will open at 12 noon.

## Live Tull

JETHRO TULL release their first - ever live album at the end of the month.

'Bursting Out', a double album recorded on the band's European tour earlier this year, will be available on September 29. Included are 18 songs, with two new compositions in 'Quartrian' and 'Conundrum' standing alongside most of the stage favourites like 'Jack In The Green' and 'Thick As A Brick'.

Tull begin a six - week US tour on October 1.

## More Midler

AMERICAN SINGER and comedienne Bette Midler has added three extra concerts to her British tour schedule... after the first three concerts sold out within hours of the tickets becoming available!

Originally set for the London Palladium on September 21, 22 and 23 the 'divine Miss M' - on her first visit to Britain - has proved so popular that three extra dates have now been added on September 19, 20 and 24.

Midler, once described as "the most phenomenal entertainer of our time," will play a two - hour show with no support. Tickets for the extra concerts are available now priced from £8.50 to £2.50.

● Meanwhile an album, 'The Best Of Bette', featuring 14 of Ms Midler's most requested songs is released on September 14. The album includes 'Boogie Woogie Bugle Boy' and 'You're Moving Out Today' - a song she co - wrote with Carole Bayer Sager.

## VAN DER GRAAF SPLIT

ONCE VAN der Graaf Generator, then Van der Graaf... now simply Peter Hammill.

Last week after nearly 10 years together and numerous changes one of Britain's last and most popular "underground" bands finally decided to split. Group leader Peter Hammill will now continue with a solo career, and his first appearances will be as support on the upcoming Brand X tour this month.

Mourning VdG fans can still keep contact, however, the 'International VdG Society', Address: 'Pawn Hearts', PO Box 69084, Detroit, Michigan 48209, USA.



HI THERE, album lovers! You wanted more Quo, more Sabs, more ELP, more Genesis and more Ted Nugent. Right? But first... more Fluff!

For Alan Freeman (above), who broadcast his last 'Saturday Show' for Radio 1 on August 27, is to take his unique rock show on the road this month.

Described as a "live radio presentation on stage," Freeman hopes to offer his services to an audience he feels is largely uncatered for at present - the album-orientated music lovers.

As well as competitions two live bands, selected by Freeman, will appear at the shows. For the following dates these will be Loudspeaker and the Alan Ross Band: Reading Top Rank September 13, Cardiff Top Rank 19, Sheffield Top Rank 26, Birmingham Top Rank October 1, Bournemouth Top Rank 12, Plymouth Top Rank 27, Swansea Top Rank November 1.

PS... more Led Zeppelin!

# BUNCH OF STIFFS



Micky Jupp, Wreckless Eric, Rachel Sweet, Jona Lewie and Lene Lovitch

THE BUNCH OF Stiffs tour kicks off in October and Stiff records are claiming an historic first — transporting their artists everywhere by chartered train.

Artists on this year's tour are Wreckless Eric, Micky Jupp, Jona Lewie, Lane Lovitch and Rachel Sweet. Various special guests will also be performing on selected dates.

Each set will last for half an hour making up a three hour show including interludes. Coinciding with the tour, all the acts will be releasing albums in October. Dates are: Bristol University October 10, Liverpool University 11, Birmingham Aston University 13, Burnley Cats Whiskers 14, Manchester UMIST 16, Lancaster University 17, Carlisle Market Hall 18, Glasgow Strathclyde University 19, Dingwall Strathpeffer Spa Pavilion 20, Wick Assembly Hall 21, Aberdeen Ruffles 23, Dundee University 24, Edinburgh venue to be announced 25, Stirling University 26, Hull University November 2, Huddersfield Polytechnic 3, Leeds University 4, Sheffield Top Rank Suite 5, Salford University 6, Hemel Hempstead Pavilion 7, Warwick University 9, Loughborough University 10, Nottingham University 11, Blackburn King George's Hall 12, Guildford Surrey University 15, Oxford Polytechnic 16, London Lyceum Ballroom 19.

Other dates, including a weekend in Ireland, are in the process of being confirmed.

## Fingers for Tom

BELFAST band Stiff Little Fingers have now been confirmed as support for the upcoming Tom Robinson Band tour.

Meanwhile the Snips are to support the Ramones on their British tour which starts next month.

## McLaughlin and Di Meola dates

TWO CULT figures from the fringes of jazz rock arrive in London for one-off concerts next month.

Al Di Meola, former guitarist with Return To Forever plays the London Hammersmith Odeon on October 18, while veteran electric guitarist John McLaughlin plays the Rainbow on October 3 with his new band formed after this year's Montreux Festival.

Tickets for both shows are available now.

## CLIFF TOUR

FOLLOWING THE celebration of 20 years in the music business Cliff Richard is back on the road in November for a tour which runs right through to a pre-Christmas concert at London's Royal Albert Hall.

The tour kicks off at Southampton Gaumont on November 1, followed by dates at Birmingham Odeon November 3 and 4, Edinburgh Usher Hall 8 and 9, Middlesbrough Town Hall 10 and 11, Sheffield City Hall 15 and 16, Oxford New Theatre 17, Brighton Centre 18, Leicester De Montfort Hall 22, Bristol Colston Hall 23, Bournemouth Winter Gardens 24 and 25, Croydon Fairfield Halls 29, Southend Cliffs Pavilion December 1 and 2, Manchester Apollo 6 and 7, Blackpool Opera House 8 and 9, London Royal Albert Hall 11.

+ 20 years and still going strong! The story of Cliff Richard is one of the most incredible in British pop. But what about the early years? Read about Cliff's rise to fame as a rock 'n' roll star with the Shadows in Record Mirror next week.

## The Pulse beat

BIRMINGHAM REGGAE band Steel Pulse, currently in the charts with their debut album 'Handsworth Revolution', begin an extensive British tour at the end of September.

Prior to recording their second album they play the following dates: Aylesbury Friars September 29, Nottingham University October 4, Derby Assembly Rooms 5, Manchester Apollo 6, Leeds University 7, Edinburgh Odeon 11, Aberdeen Capitol 12, Newcastle Polytechnic 13, Sheffield University 14, Bradford St Georges Hall 15, Canterbury Odeon 16, Portsmouth Locarno 17, Southampton University 18, Guildford Surrey University 19, Loughborough University 21, Stoke-on-Trent Victoria Hall 22, Hull University 23, Liverpool University 25, Birmingham Odeon 26, Lancaster University 27, Leicester University 28, Bristol Locarno 29, Oxford Polytechnic 30, Exeter University 31, Cardiff Top Rank November 1, Coventry Polytechnic 2, London Uxbridge Brunel University 3, Dunstable California Ballroom 4.

## TOURS

THE OLYMPIC RUNNERS release their first Polydor single, 'Get It While You Can' / 'Putting It On Ya' to coincide with a series of ballroom dates. The "funk package", which also includes DJ Robbie Vincent and Kandidate, plays: Bagshot Panties September 15, Dunstable California Ballroom 16, London Hammersmith Palms 17, Bristol Locarno 19, Cardiff Top Rank 20, Brighton Top Rank 22, Manchester Ritz 24, Purley Tiffanys 28, Slough Community Centre 29, London Southgate Royalty Ballroom 30, Stoke Tiffanys October 1, Birkenhead Hamilton Club 4.

PATTI BOULAYE: the 'New Faces' winner plays the following club dates: Sheffield Fiesta Club to September 9, Solihull New Cresta 13 to 16, Eccles Talk Of The North 17 to 23, Stoke-on-Trent Jolies 24, Burton Royals October 5 to 7.

SCRATCH: Oxford Oranges And Lemons September 8, Cambridge Alma 9, Milton Keynes Starting Gate 12, Aylesbury Oddfellows Arms 13, Corby Sports Centre 14, Bicester Nowhere Club 15, Hitchin Red Hart 19, Stevenage Swan 22, Baldoek Victoria 23.

WIRE RELEASE their second album 'Chairs Missing' on the Harvest label on September 8, with a follow-up tour beginning at Newcastle University September 29.

Other dates are: Bircotes Leisure Centre 30, Doncaster Outlook October 2, Leeds Fan Club 3, York Pop Club 4, Canterbury Kent University 5, London City Polytechnic 6, Malvern Winter Gardens 7, Lancaster University 9, Birmingham Barbarellas 10, Bristol Brunel College 11, Manchester Factory 13, Liverpool Eric's 14 (two shows), Plymouth Woods 16, Penzance Winter Gardens 17, Exeter Roots 18, Coventry Lanchester Polytechnic 19, Harrow Tech 20, High Wycombe Town Hall 21, Leicester University 24, Bradford University 25, Sheffield Limits 26, Middlesbrough Rock Garden 27, Huddersfield Poly 28.

THE NIGHT: Acton White Hart September 6, Ilford Cranbrook 9, London Rock Garden 10, SKAN day Festival, Markham Lane Youth Club E17 (with Leyton Buzzards and Black Slate), Gravesend Red Lion 23, London Upstairs At Ronnie Scott's October 2.

TANZ DER YOUTH: Birmingham Barbarellas September 8, Liverpool Eric's 9, London Marquee 13, Retford Porterhouse 15, Nottingham Sandpiper 16, Chelmsford Chancellor Club 17, Leeds Fan Club 19, Newport Stowaway 20, Plymouth Metro 21, Dudley JB's 22, Middlesbrough Rock Garden 23, Swansea Circles 28, Bristol Granary 30.

SANDY McLELLAND and the Backline, recent Phonogram signings with a single 'Like A Hurricane' released next week, play the following dates: Oxford New Town Hall September 10, Birmingham Odeon 11 and 12, Hammersmith Odeon 13, Nottingham Sandpipers 16, London Marquee 17, London Music Machine 22, Dudley JB's 23, Sheffield University 30, Huddersfield Polytechnic October 3, Leicester University 8, Slough College 7, Exeter University 9, Glasgow University 12, Dundee

University 13, Aberdeen University 14, Edinburgh University 16, Leeds University 18, Plymouth Polytechnic 20, Bristol Polytechnic 21, Manchester University 25.

TRIBESMAN: London Music Machine September 11, Sheffield Limits 13, Cardiff Top Rank 15, Wolverhampton Civic Centre 18, London Dingwells 20, London 100 Club 21, Bishop's Stortford Triad Leisure Centre 23, London White Hart 27, London Digby Stuart College 30, London Hope And Anchor October 4.

THE JOLT: Leeds F Club September 7, Nottingham Sandpiper 15, Swansea Circles 18, London Hope And Anchor 19.

NICK VAN EDE: Chatham Central Halls September 23, Watford Bailey's 24 to 30, Leicester Bailey's October 2 to 7, Southport Theatre 8, Blackburn Bailey's 9 to 14, Keele University 18, Newcastle Polytechnic 20, Nottingham University 21, Carlisle Market Hall 22, Sheffield Polytechnic 23, Webbington Country Club 25, Reading University 26, Guildford University 27, Bradford University 28, Derby Assembly Rooms 29, Wilderspool Leisure Centre November 1.

STRAIGHT EIGHT: Following London dates: Windsor Castle September 7, Dingwells 8, Swan 9, Bridgehouse 11, Marquee 13, Music Machine 15, Reading Target 19, London Thomas A Beckett 20, Hammersmith Swan 23, London Rock Garden 24, London Pegasus 26, London Thomas A Beckett 27.

JAB JAB: Mariton Milton Rooms September 8, West Hampstead Moonlight Club 9, London Hope And Anchor 10, Nottingham Hallani Sports Centre 11, Kirk Levington Country Club 15, Manchester Russells 16, London Dingwells 17, London Hope And Anchor 20, London Rock Garden 21.

DODGERS: London Marquee September 7 and 21.

LATE SHOW: Scarborough Penthouse September 8, Leeds Fan Club 9, London Nashville 12, Swansea Circles 14, Plymouth Metro 15, Gwent Newbridge Club 17, Port Talbot Troubador 18, London Nashville 19, Chatham Tamoshanter 20, High Wycombe Nags Head 21, Birmingham Barbarellas 22, Nottingham Boat Club 23, Doncaster Outlook 25, London Nashville 26, Sheffield Limit Club 28.

CAMEL: Croydon Fairfield Halls September 10, Brighton Dome 11, Portsmouth Guildhall 12, Birmingham Odeon 14, Leicester De Montfort Hall 15, Manchester Free Trade Hall 16, Glasgow City Hall 17, Edinburgh Usher Hall 18, Newcastle City Hall 19, Sheffield City Hall 20, Ipswich Gaumont 22, Southampton Guildhall 23, Guildford Civic Hall 24, Bristol Colston Hall 25, Liverpool Empire 26, Hammersmith Odeon 30.

ROCKPILE: Norwich University of East Anglia October 7, Bristol Locarno 8.

PRESSURE SHOCKS: Shropshire Stonehouse September 22, Telford Town Hall 23, Oxford Polytechnic 25, Huddersfield Polytechnic 26, Liverpool Polytechnic 28, Norwich Topper Club 29, Derby Lungdale College 30.

THE LURKERS: London Lyceum 10, Reading Bones 13, Cardiff Top Rank 15, Liverpool Eric's 16, Leeds Ford Green 17, Warrington Carlton Club 18, Birmingham Barbarellas 19, York Pop Club 20, Manchester Mayfair Club 23, Chelmsford Chancellor Hall 24, Sheffield Limits October 6, Halifax Good Mood 7, Newbridge Institute 8, Swansea Circles 9, Bristol Locarno 10.

## TAMLA

TAMLA MOTOWN release a TV-advertised compilation album featuring their best-known artists on September 15.

'The Big Wheels Of Motown' features 20 tracks including Diana Ross's 'I'm Still Waiting', the Jackson 5's 'I Want You Back', Smokey Robinson's 'The Tracks Of My Tears', and Marvin Gaye's 'I Heard It Through The Grapevine'.

## Ash add

WISHBONE ASH have added two dates to their forthcoming tour, Ipswich Gaumont on October 6 and Leicester De Montfort Hall 31. They've also changed their Coventry Theatre date to November 2 instead of November 1.

## Clash protest

THE CLASH have cancelled their one off gig at the Harlesden Roxy on September 9, as a protest against radio stations not playing their singles.

The band say that their singles have met with widespread critical acclaim but they haven't received enough airplay. The gig will be rescheduled for later in the month and tickets for the cancelled gig will be valid for that date when it is announced.

THE WORDS AND MUSIC OF 20 CLASH SONGS. THE CLASH BY THE CLASH. PHOTOGRAPHS AND IMAGES

# CLASH!

EDITED BY PAUL SIMONON AND NICK JONES. TOGETHER WITH THE LYRICS TO ALL THE L.P. SONGS

# CLASH!

AND ALL THE SINGLES INCLUDING CLASH CITY ROCKERS AND EVEN "CAPITAL RADIO" ALL MUSIC

# CLASH!

CHECKED BY NICK JONES AND BIOGRAPHS WRITTEN BY THE GROUP. PRICE £2.95 FROM MUSIC DEALERS

# CLASH!

OR BY POST FROM MUSIC SALES LTD, 70 NEWMAN STREET, LONDON W1. PLUS 30p P&P

TEAR OUT AND POST

TO: MUSIC SALES LTD, 70 NEWMAN STREET, LONDON W1

PLEASE SEND:  COPIES OF "CLASH!". I ENCLOSE A TOTAL OF £.....

WHICH INCLUDES  COPY POSTAGE PACKING.

NAME: .....

ADDRESS: .....

POSTCODE: .....

## Junior Walker/Drifters coming

TWO LEGENDARY American soul combos play a series of UK club dates this autumn.

Junior Walker and his Alistars kick off with two shows with The Temptations at the London Palladium on September 17, followed by ap-

pearances at Ilford Kings Club 18, Southend Talk of the South 19, Cleethorpes Bunny's Place 20, Manchester Russells Club 23, Stockton Fiesta Club 25, Newport Tiffanys 28, Watford Baileys October 9 to 14, Leicester Baileys 18 to 21. The Drifters mean-

while commence a tour that runs through until December with dates at: Weston - super - Mare Webbington Country Club September 15, Eastbourne Kings Country Club 16, Wakefield Theatre Club 17 to 23, Stoke Jolies 25, Cleethorpes Bunny's

Place 27, Southampton Salon Ballroom 28, Kamerly Lakeside Club 29 and 30, Manchester Golden Garter October 2 to 7, Stockton Fiesta 9 and 10, Luton Caesars Palace 11 to 14, Birmingham Night Out 16 to 21, Caerphilly Double Time Club 25 to 28.

# VENUS IN BLUE JEANS

**PICTURE THIS:** Debbie Harry in black in transit incognito in shades in London.

Incandescent coffee cup laughter in the hotel garden. Cheesecake smile, creamy frown, peachy patter. The fifties starlet without a Tab Hunter shoulder to cry on. Forget the odd bark line of maturity, it's just another dream gone wrong.

She's younger looking than I expected. The Bitch Brothers had instilled in my innocent mind visions of a hoary, gum silthering club hostess with honeycomb features and a granite constitution.

Instead I encountered a face of eyes. Huge Chinese take away eyes that overshadow those other facial characteristics like a nose and mouth. Two Roaring Twenties crystal balls reflecting the miasma below.

Yes, Below. For Debbie more than any other female singer of the seventies has been elevated to those untouchable heights reserved for movie stars. Y'know, every guy's gossamer sexual fantasy — blissfully unattainable, a kind of masturbatory elegance. Visions of her swathed in and out of focus wonderland on "Top Of The Pops" wearing silk shorts and looking for all the world like a blonde Ava Gardner pickled for 30 years to preserve that pristine promiscuity look, only serve to perpetuate the myth.

If ever there was a Venus in blue jeans it's Debbie Harry.

But a moment before she wore schoolgirl regalia for a national newspaper. All black stockings and suspenders peeping out from beneath a short pleated skirt like war wounds.

"I don't mind posing for photographs. It's part of my art form." A disposable voice. It's there, you listen, it disappears, you forget. "Being a photograph, being an actress, being a sculptor. It's all creating image simultaneously.

"Okay, so maybe that whole image thing can backfire. Now people review Blondie less in terms of music and more in terms of how I look. All I know is I've always tried to stimulate interest in this group through whatever channels possible. Sure I have some regrets about that, but I've learned to accept them. I used whatever advantages I might have to sell records."

Hence the wet lipbed Marilyn Monroe big sell. "I used that kinda image a lot in the early days because it was, like, convenient and made for easy reference. But I'm not at all like Monroe. She got sort of lost inside, I have more creative outlets. She never really read anything.

"She was a legend, but not in a Da Vinci way. All she really did was turn people on and that's not what I want. Anyway, I don't cultivate that image anymore. I'm more sure of myself now... and the music.

"I don't ever want to end up a legend."

But she's already half way there with a history as riveting as any good quality 'B' movie. Left her comfortable home, her mother ran a candy store, for the bright lights of New York.

The bulbs went out leaving a twilight zone of Times Square druggos and groupies. Debbie became an addict and predictably got a pillowcase view of the rock world.

"Then I decided it was about time women took the initiative in rock and roll, so I formed a band — The Stilletoes — with Chris Stein and kicked my habit. I have no regrets about those days. I had to get away from home. I had to experience life to the full. I had to.

"I suppose I was lucky to come through unscathed but I've been left with an inner feeling of contentment. I made up my mind to do those things and it's all turned out worthwhile.

"Surely that's better than sitting

That's Debbie Harry. She knows it, but she also knows it's helped to sell the band Blondie.



in front of the TV all your life wishing you had done the things you're watching other people doing."

That indeed may be so — but the corpulent bozos amongst us would rather watch in their claustrophobic cells of splendid voyeurism than venture one step beyond.

Anyway, all that may have left Debbie feeling content but it's also landed her with one hell of an age hangup. When asked that delicate question she pauses, lowers her shades and replies "My published age is 32.

"I think most people lie about their age when they pass 25. And being in this business only makes things worse because the accent is on youth, so I guess it's crucial that I should be marketed in the right way.

"What these marketing men tend to forget is that rock 'n' roll is a part of everyone's life now, no matter how you react to it and what your age might be."

She is wary, forever on guard against giving any kind of reply which could be misinterpreted thanks to previous interviewers, she says, who managed to carve her up nicely. Sometimes she looks older than those 30 odd years, sometimes younger, it depends where the sun happens to be in the sky...

So, what of persistent marriage rumours with guitarist Chris Stein? "Totally unfounded. Sure, Chris has proposed, but I'm just nowhere near ready.

"I have a great relationship with him now and I'm sure marriage would ruin all that, leaving at least one of us unhappy. I sort of feel sorry for the man in a married situation. For a woman it's a business proposition and since I already have a career I don't need it.

"A wife has to help her husband's career which limits both her and his chances of doing something stimulating with their lives. If I had a kid I'd like to make it legal to give the child some kind of identity. But I think Chris would rather I gave birth to a guitar anyway."

She says it's only the "true love" she's found with him that has caused her fears of rock's regular disease — sexual come on's. "I don't worry about them anymore, thanks to Chris. Now I can even let girls approach me after a show and I just think it's flattering.

"It's just the drunks in bars who spit in your face while they try to chat you up that I can't stand."

And it ain't only the drunks... The era of the Blondie slag off is upon us. It was only a matter of time. You're heralded as the next big thing and before you know it you're given away free in a packet of cornflakes. Blondie's music — a delectable mixture of meretricious American junk culture and adolescent adversities — has, according to some sources, lost its initial Alka Seltzer.

"On the new album 'Parallel Lines' we've tried to make as many 'singles' as possible. The songs are better than ever simply because we're now a fully fledged band. The image and the music are working together for the first time.

"We're touring again in the States which is a great challenge and which gives our music a bigger bite. And the lyrics, which were always third person transexual anyway, are improving all the time. I was always a Walter Mitty character and that whole romantic detachment is beginning to show in the songs."

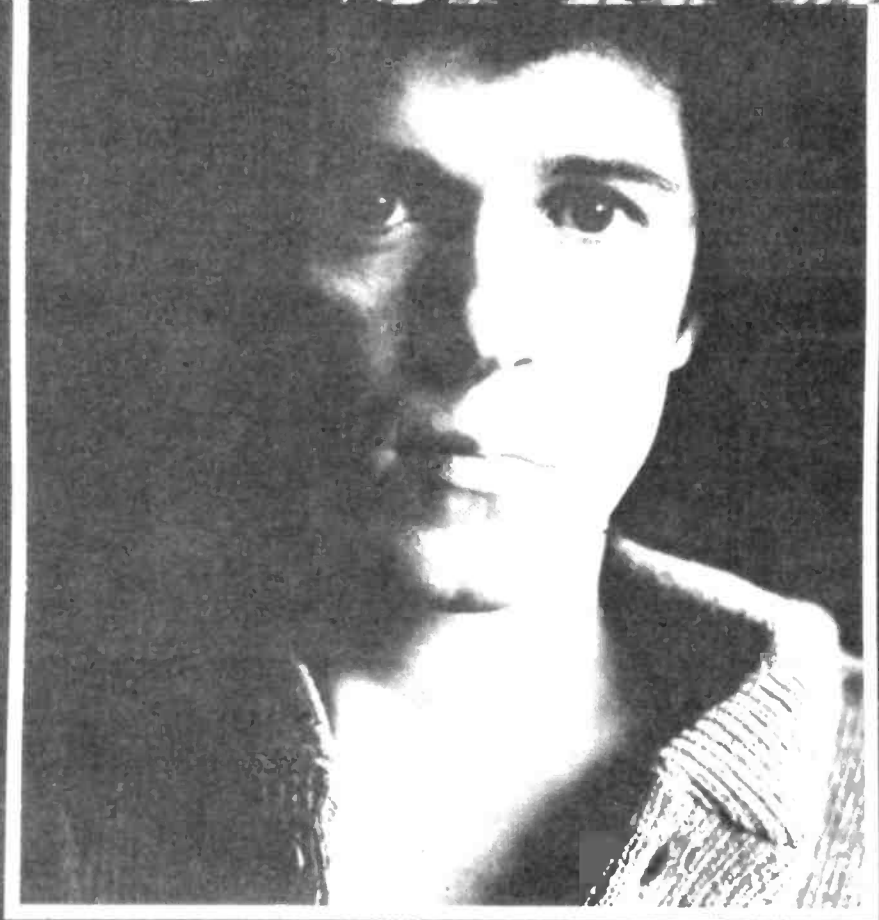
Walter Mitty huh. There ain't a lot left she can imagine.

So that's it. A quick chat with a production line dream. Oh, and there was something she asked me as I motioned to leave. "Listen, do you think you could mention the rest of the band. See, er everyone seems to just talk about me and it makes me feel kinda guilty. Y'know."

Blondie are Chris Stein guitar, Clement Burke drums, James Destri keyboards. And Debbie Harry vocals. Coops...

Interview by BARRY CAIN

THE NEW SINGLE FROM  
**LEO SAYER**



'I Can't Stop Loving You'  
(Though I Try)



Chrysalis

CHS 2240

# SINGLES

Reviewed by **KELLY PIKE**

# MOVE IT they say and they do

## PRaise BE TO HEAVEN FOR THOSE WHICH WE HOLD DEAR

**FLAMIN' GROOVIES:** Move It (Sire SIR 4002). Very powerful and very sixties treatment of the song which first got Cliff Richard off the ground many moons ago. Plenty of slide guitar, resounding vocals and articulate production by Dave Edmunds makes this the raunchiest rock record of the week by one of the most underrated American bands around. The word powerhouse was coined for this disc.

**RIGG SYLVAN AND THE LAST DAYS:** Tokyo (DJM DJS 10873). Another underrated band, who don't seem to do very much with their time, but when they do, come up with something fairly spectacular. This Sylvan penned Oriental delicacy eats its way into the subconscious with one repellive hook, and plenty of scintillating keyboards. Full of eastern promise, and being more commercial than their usual offerings, may just get the attention it deserves on radio.

**ZOOM:** Sweet Desperation (Riot 10001). Bitter sweet platter which only endears itself after several plays, and even then in a rather perverse manner. Unknown duo produce an insistent number, possessive of great hook and guitar, and sung by a vocalist who resembles an ageing Russel Mael. Great song, but it'll never get anywhere.

**THE BISHOPS:** I Want Candy (Chiswick NS 378). One of the very few quality, new (or at least recent) R&B hands in existence, The Bishops provide an energy packed, simple number, repetitive enough to stick in the memory without being annoying. Commercial treatment makes it suitable for radio and thus mass acceptance. A hopeful hit.

**M: Moderne Man (Do It 640 147).** Catchy platter by bunch of French weirdos who call themselves M1, M2, M3 and M4, but who surprisingly do not sound like a froggy Devo. Clever song with heavy pop overtones, a selection of girls crooning in the background and a rhythmic, almost hypnotic hook. Could be a surprise hit, much in the Gruppo Sportivo vein, and prove the French at last have something viable in rock music to keep Little Bob Story company.

**MINK DE VILLE:** Soul Twist (Capitol CL 16005). Almost worth purchasing for its bubblegum pink vinyl alone, this offering by Mink De Ville confirms my suspicions that Mink De Ville have talent in abundance, but just haven't yet managed to learn how to use it to its full extent. Spectacular production which doesn't quite come off, leaving the disc floundering amidst an ocean of good, but muddled ideas. Add to that the fact that they seem to be racing through it, and you'll realise that if this is still likeable, how good they're gonna be when they really pull a number off.

**BIG STAR:** Kizza Me (Aura AUS 103). Good pop song which doesn't quite realise its full potential, with strange production that leads one to believe it was a cheapo record that worked. Excellent keyboards throughout, on a tune more than a little reminiscent of The Troggs' 'Wild Thing'. Good, but I can't see it making any impression.

**ADVERTISING:** Ich Liebe Dich (EMI). Great track from their album, 'Advertising Jingles', but cut in such a limited edition, that it could never chart, unless single figures take off. Gorgeous lyrics and strong hook in a typical Advertising style, that's almost worth buying the LP for alone.

## IN MEMORY OF THOSE WHICH WE HAVE LOVED

**MUNCH MACHINE INTRODUCING CHRIS BENNETT:** A Whiter Shade Of Pale (Oasis/Hansa Oasis 6). Unbelievable automation version of the Procol Harum classic, with typical over and over and over rhythm lifted from 'I Peel Love' (aren't they all). Chris Bennett is a female with a high-pitched speedy voice, with a lack of taste but economical soundness, to have sung this dirge.

**BURTON CUMMINGS:** When A Man Loves A Woman (Portrait SPRT 6655). Uncanny soundalike to the original (it wasn't the original was it), which seems pretty pointless as a release when they could have released the original to exactly the same success. Classic and undating number.



**FLAMIN' GROOVIES:** sixties powerhouse

**BETTE MIDLER:** Say Goodbye To Hollywood (Atlantic K 11083). Complete waste of time and effort, unlikely to do Midler's image any good in the least. Sounds like Annie Haslam. She tries to cover the song immortalised (well, I wish it had been) by Ronnie Spector only a year ago. She doesn't have the voice or the production to even attempt it.

**K. K. BLACK:** California Sun (Aura AUS 105). K. K. Black, alias Kelvin Blacklock of The White Cats, sings on this surprisingly good version of a song recently brought to notice by The Ramones. Slower treatment, excellent session men and strong vocals all make up to a song that should, but probably won't, be a hit. Only thing that spoils it is the odd tendency to slur the words in the aggravating drawl that every American seems to possess.

**THE HAPPY CATS:** These Boots Were Made For Walking (Grapevine GRP110). A plodding instrumental, featuring the line 'Walk All Over You', sung at irregular intervals by a crew of weak and unenthusiastic females, does not a hit make.

**EDDIE FLOYD:** Knock On Wood (Stax 2010). Superb re-release by veteran soulster of an excellent number, recently re-introduced to the charts by David Bowie, that deserves any attention you can provide.

**MANDRE:** Fair Game (Motown TMG 1116). Bass drum shazoom noises makes this record sound as though it has a fault running through it. Quick inspection of vinyl and turntable confirms that it is only one of the methods Mandre have used to try to raise (nay clone), a hit with an old Steven Stills number. Unfortunately, it seems their efforts will be wasted.

**CLIFF JOHNSON:** Go Way Houndog (CBS CBS 6495). Re-released rockabilly song, which along with the other three tracks on

this EP serve as a promising trailer to CBS' new rockabilly compilation LP. Other tracks are worth as much attention as the title one.

**HYLDA BAKER AND ARTHUR MULLARD:** You're The One That I Want (PYE 7N46121). Before the original version is even ousted from the top five, this gruesome twosome are hot on the trail with a send-up, which adamantly refuses to be funny, particularly after a couple of plays. ANOTHER money spinner for Robert Stigwood.

## AND THOSE WHO HAVE STRAYED

**CHANTER SISTERS:** Can't Stop Dancing (Safari Safe 10). Unlikely number by these Sisters of normally good repute, who have turned totally disco, without the ability or the interest to survive the transformation.

**DR FEELGOOD:** Down At The Doctors (UA UP 36444). Richard Gottler's production saves this record from being a total disaster area, but even that isn't enough to induce any comments in this wearisome ditty's favour. The Feelgoods seem to release weaker songs every time lately. It's time they either gave up or put some real effort into something.

**STATUS QUO:** Again And Again (Vertigo Quo 1). Vastly appropriate title for simple, hammering song which utilises the same riff, that's right, over and over again. It's easy to see why critics love to hate them, what can you say about a single that has appeared in almost the same form for the past 15 years? Even the unnecessary keyboards and horns in the intro can't spice it up.

**LEO SAVER:** Can't Stop Loving You (Chrysalis CH 3240). New number by little Leo should zip up the charts and onto the radio within moments of release. Classy

ballad that perhaps leans a little too far over towards MOR for comfort, but which'll sell to folks of all ages, and, I suppose, that's what it's all about?

**HELEN REDDY:** Poor Little Fool (Capitol CL 16007). Fairly miserable ballad which strolls along in leaden shoes, and only threatens that it may finally get off the ground at the chorus, but never actually gets around to it. A waste of a talented voice; whatever happened to 'Angie Baby'?

**CARLY SIMON:** Tranquillo (Melt My Heart) (Elektra K 12318). Another American female artist who once had so much to offer, but who now seems to be stuck in a perpetual eddy of garbage. This time Ms Simon has decided to try her hand at that plague of the Western World, DISCO MUSIC!!! A waste of time, talent and money.

**SINE:** Happy Is The Only Way (CBS S CBS 6583). After a rather thrilling debut single (if you like that kind of thing), Sine has regressed into mediocre territory. A shame, they could be far more than just a one hit wonder.

**TINA CHARLES:** Making All The Right Moves (CBS S CBS 6594). Tina moves away from the realm of endless production, and into the total antithesis, insufficient attention. A song with commercial potential, but which won't even raise a second glance with the lacklustre treatment dealt by both arrangers, and Mama Charles herself.

**O'JAYS:** Brandy (Philadelphia International SPIR 6858). A drop in standard for the usual immaculate arrangements, and from the inscrutable O'Jays themselves. Lack of interest and/or enthusiasm seem to be the main culprit in this song which sounds as though they never actually got around to finishing it.

**BOSTON:** Don't Look Back (Epic EPC 6653). Starts off well, again very much in the manner of 'More Than A Feeling', with Boston taking a very single-minded (ahem) approach, but then trips into the producer's trap, and the thing falls to pieces, ending in a tangled heap of echoing techno-rock.

## AND THOSE FOR WHOM THERE IS NO HOPE

**CHRIS BLAKE AND HONEY BROWN:** Summer Nights (DJM DJS 10875). English cover version of the new Grease single, made by wimpoid male and very mangy looking female, who valiantly attempts to procure Olivia's little-girl-lost voice. No competition.

**DAVE AND SUGAR:** Gotta Quit Lookin' At Ya Baby (RCA PB 1251). An absolutely horrendous record which must have taken years to perfect to get it as abysmal as this. Country vocals, ridiculous lyrics, and a producer with an echo fetish make it so bad that it's almost good. I don't know where they dragged it from, but I wish they'd put it back quickly.

**CHERYL LADD:** Think It Over (Capitol CL 16002). Another Olivia Newton-John impersonator, this time in the form of Charlie's Angel Cheryl Ladd, who seems to think that as she can get away with such an awful TV series on her looks, she must be able to do the same on record. Sorry dear, it doesn't work like that.

**CARL PERKINS:** The Whole World Misses You/Mustang Love (Jet SJET 117). Ignore 'Mustang Love' completely in the favour of the other side, which should have you on the floor with laughter. This is probably the most horrific 'tribute' to Elvis I've yet heard, and it's a must, if only to hear how a record should NOT be made. The climax is a rousing chorus of 'Glory, Glory Hallelujah!', which is not only hysterical, but also a year late.

## AND THOSE WHO ARE CONTENT TO JOIN THE FLOCK

**RUDI:** Big Time (Good Vibrations Got It). Hardly world shattering, but a fair enough try from Northern Ireland punk band Nosed guitar, but not enough.

**CAFE JACQUES:** Boulevard Of Broken Dreams (Epic SEPC 6651). A total non-event, that is easily, and better off forgotten.

**THE CURSE:** Shoeshine Boy (Hi-Fi HF 002). Familiar and catchy tune (hardly surprising as it's a rip-off of 'Don't Dictate'), played by exceptionally bad punk band.

**THE SKIDS:** Sweet Suburbia (Virgin VS 271). Great disappointment from a band who're just building a reputation on their live work, and who could do without a dull single surfacing. Two and a half minutes of boredom.

**JUNIOR WALKER:** Walk In The Night (Motown TMG 1118). Great sax work but not much else on disco hit instrumental, which goes round and round in circles without actually getting anywhere.

**THE PIONEERS:** Riot In A Notting Hill (Trojan TRO 8043). Topical ditty, but nothing special from a reggae group who specialise in 'authentic' bottle smashing and brick throwing sound-effects.





# Radio Stars Holiday Album CWK 3001

*Release date Sept 1 ★ Massive 47 date U.K. tour*

**September**

- 2 Aylesbury Friars
- 3 Chelmsford Chancellor Hall
- 6 Leeds Fforde Green
- 7 Leeds Fforde Green
- 8 Newcastle Mayfair
- 11 Plymouth Woods Centre
- 12 Penzance The Garden
- 13 Wakefield Unity Hall
- 14 Middlesbrough Rock Garden
- 15 Middlesbrough Rock Garden
- 16 Nr Doncaster  
Bircote Sports Centre

- 17 Hemel Hempstead Pavilion
- 20 Yeovil Johnson Hall
- 22 Bath Pavilion
- 23 Slough College
- 28 Middleton Civic
- 29 Huddersfield Polytechnic
- 30 Huddersfield Polytechnic

**October**

- 6 Dundee University
- 7 Stirling University
- 8 Aberdeen Ruffles
- 9 Edinburgh Tiffany's

- 10 Glasgow Strathclyde University
- 12 Belfast Ulster Hall
- 13 Portrush Arcadia
- 14 Cork Arcadia
- 15 Dublin McGonagles
- 17 Leicester University
- 18 Liverpool University
- 19 Batley Crumpet Club
- 20 Manchester Salford University
- 21 Bradford University
- 22 Saltburn Philmore Country Club
- 23 Carlisle Market Hall
- 25 Sheffield Top Rank

- 26 Malvern Winter Gardens
- 27 Aberystwyth University
- 28 Birmingham University
- 29 Colchester Woods Centre
- 30 Hastings Pier
- 31 Canterbury Odeon

**November**

- 1 Keele University
- 2 Birmingham The Gig
- 3 Redford Porterhouse
- 4 Lincoln A J's
- 5 London Roundhouse



Also available on cassette TC-CWK 3001

*Chriswick*

# ALBUMS

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

# HIGH WIRE



WIRE: discovered a new direction

### WIRE: 'Chairs Missing' (Harvest SHSP 4098)

UNFORTUNATELY (or is it fortunately?) for Wire, they tend to be a stark accept / reject, yes / no delete as applicable band. On the sole basis of a first album, thankfully the answers are all in the positive, but is there any progression from the 30 second wonder songs? Is there any digression from the monochrome (whatever else the title depicts) 'Pink Flag' debut album? 'Chairs Missing' progresses... illustrates the artists with a touching - up of pastel shades, a collage of methods rejected on the debut...

'French Film Blurred' discovers a new aspect of Wire with Newman's voice in a purer, more adolescent form which is continued on 'Marooned' which is undoubtedly the best track of the album. A simple soft reality...

'Hear it beat' reminiscent of Uncle Lou's 'Heroin' also indicates a progression, with Colin Newman's talk-over, anti-climatic vocals. An album more melodic, which for the most part loses the clash / clash crisis dimension which all new bands seemingly strive for... Abandoning the ill-defined racket, Wire have discovered the NEW direction... as the water gets warmer my iceberg gets smaller...

And the survivors MUST be Wire +++  
 + BEV BRIGGS



### DAVID DUNDAS: 'Vertical Hold' (Air CHR 1197)

THE SECOND album from the master of the commercial little ditty is not quite as instantly marketable as expected.

Visions of a record consisting of 30 different 15-second jingles were soon dispelled, and while Dundas' material could still be said to lack any real depth, he is proving himself more and more as a writer of full-length songs.

For example, you could call 'Guy The Gorilla' tasteless, but it was conceived long before the poor old thing curled up its toolsets and as the blurb pleads, Dundas 'is hardly the sort of chap who would attempt to cash in on a dead gorilla.' In point of fact the

combination of his echoing voice and the lyric is quite disturbing on a basic level: 'He's been locked up for ages... poor Guy...'

'It Ain't So Easy' has some pleasant sax playing from either Jimmy Jewell or Ron Aspery and some cushioning synthesizers over a relaxing tune. 'Doing The Best I Can' is more aggressive, featuring the Chanter Sisters on backing vocals, while 'Gimme A Little Bit' has a Caribbean flavour encouraged by some steel drums. '12 Bar Blues' is an amusing little piece, living up to its title.

Curiously, Dundas' music all sounds very summery and would do better if we had a spell of decent weather - 'Jeans On' was a summertime hit in '78.

So if you want to know whether this'll go down or not, Dave, I should get on to the Met Office straight away +++ 1/4 PAUL SEXTON

### NYOC: 'Make Every Day Count' (RCA PL12782)

THE NEW YORK Community Choir get themselves spoiled by getting a chance to record with the cream of New York session aces. Richard Tee, Jeff Mironov, John Tropea and Steve Gadd are all pleased to trot their stuff for a good cause. Meher Baba would be pleased with the sentiments expressed here. They are saturated with positiveness and the joys of seeing the light that will guide everyone, and yes, that does mean depressed and repressed minorities, to a better place. The result? An occasional flash of great musicianship and some passionate gospel styled soul singing. The effect? Stultifying boredom. + GEOFF TRAVIS



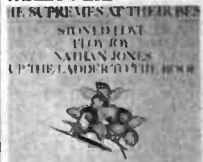
### C J AND CO: 'Deadeye Dick' (Atlantic K50491)

CJ AND CO made a slight splash for themselves in the disco ocean with one number, 'Devil's Gun', at the beginning of their career last year. That track was one culled from their first, and moderately interesting album together. 'Deadeye Dick', its commercial songs behind them. C J and Co sound more like a victim of typically armchair production, and have stretched six uninspiring

numbers out to fill two whole sides of vinyl.

'You're Still The Sweetest Thing In My Life' in particular is just a pot-pourri of identifiable soul and funk ripped-off riffs.

The mixed male and female vocals are lacklustre, and the light orchestra, evident throughout has little in the way of originality. Altogether a rather disappointing follow-up to a promising start. ++ KELLY PIKE



### THE SUPREMES: 'At Their Best' (Motown STML 12091)

THELMA HOUSTON - JERRY BUTLER 'Two To One' (Motown STML 12092)

TWO ALBUMS which when over-viewed together show the development of Motown bureaucracy and, to my mind, the deterioration of the once proud corporation. 'The Supremes At Their Best' is not, repeat not yet another expected compilation from the Sixties trio who were one of the few groups to live up to a braggadocious monicker. Neither is it the best of the greatest girl group ever. In actual fact this is a collection of seventies tracks by the D Ross-less crew - who were, and remain, a poor imitation of the original sixties gang.

Now I don't intend to come on like some ageing hack harking back to the halcyon days of Parkas, Vespas and Pills - good God I was only just into primary school when the original Supes were doing their thang, but really this slate is proof that original in best. That's not to say that 'At Their Best' is a bad album, dear me no. In fact, almost every cut is excellent quality soul music which, although not matching the group's earlier vinyl achievements, could knock most of today's ersatz 'soul' (sic, very sic) silly.

Tracks like the truly great 'Stoned Love', Stevie Wonder's 'Bad Weather', and Smokey Robinson's two writing credits here, 'Floy Joy' and the exquisite 'Automatically Sunshine' are all pointers to The Supremes magic yet frankly this album is merely a testimony of deterioration. The pick of the litter here comes from The Supremes 1970-72 line-up which comprised Mary Wilson,

Cindy Birdsong, and Jean Terrell who, during these two years pumped out four albums, the cream of which is contained herein.

From 1973 comes their version of The O'Jays' 'Love Train' which is totally pointless, although the track is, as the accompanying blog screams, previously only available on a compilation album.

Frankly it's not hard to see why it has remained on the shelf. The same goes for the other previously unavailable track the downright boring 'Sha-Na-Bandi' which shows exactly where The Supremes are now as it was recorded earlier this year. The lovely ladies, Mary Wilson, Scherrie Payne and Cindy Birdsong are currently faring better than Ms Ross whose latest Giorgio produced effort is nothing short of artistic rape, pillage and murder.

An album then for those with cash to spare but really I'd sooner listen to 'Sat'day Night Fever' anytime. If, then 'The Supremes At Their Best' is the first stage in the decomposition of Motown's biodegradable soul system, then 'Two To One' is the next step on and two steps down from the greatest music of the sixties. Listening to the unlistenable is not my idea of fun. To say that Motown are scraping the cat's box would be to verge on this side of charity. The whole sad affair never drags itself into my romantic consciousness and that for two such sensual singers is testimony enough of the album's mediocrity.

The fact that these two greats are lumbered with seven different production and writing teams on only eight tracks is nothing short of a tragedy. With a strong back-up team their success would be, I feel, assured. Obviously the powers that be feel that time, effort and expense is not worthwhile.

The two Van McCoy tracks which Thelma performs are her two zeniths on the album, but even then the performances are strictly second-rate Emotions. Jerry utilises his deep smookey voice excellently throughout but it's totally wasted on naff songs and production jobs.

Oh Motown, Motown please prove me wrong and start snuffin' for the best, you've got one helluva past to live up to, so go to it cookies... and stars, +++ for The Supremes and ++ for Two To One. RONNIE GURR.

### ISAAC HAYES: 'Shaft' (Stax SXSP 301)

REMEMBER WHEN 'Theme From Shaft' was

dubbed the single with the longest build up ever released? They forgot another title - 'The only worthwhile number on a tedious double movie soundtrack album'.

Why Stax should decide to re-release this seven year old pile of junk conceived inside that skull of Mr Hayes is way beyond me.

At least when it was first released the records had some relevance. Now they just belong to a bygone age of flash 'tecs and an obsolete pursuit of recognition.

Daft. + BARRY CAIN



### VARIOUS ARTISTS: 'Reggae Dance Party' (RCA PL25162)

SIXTEEN GREAT tracks is the boast of the title. So what would you expect? Perhaps a reggae answer to the mighty soul compilations of 'Saturday Night Fever' and the like. 16 killer tracks with some of the hardest rhythms of the year. We'd all be skanking ourselves silly in the privacy of our own Volkswagens. Hell no, you must be joking, maaan. This reggae music is strictly driven! conceived in a record company office by someone that shouldn't ever be allowed near another reggae record in his/her life.

The only thing preventing me from venting my rage on the record itself with my steel tipped hammer is the presence of the completely brilliant Junior English. He has one track on this album and it is obviously some mistake that it got here at all. He sings in a style that drags your heart back from the grave and chills your soul instead.

One other great track is Horace Andy's 'Skylarking' that is a certifiable masterpiece as well. But these aside this album is almost a calculated insult, an attempt to stop the reggae renaissance. I hope this record fails miserably. + GEOFF TRAVIS



### MICHAEL WHITE: 'The X Factor' (Elektra K 52095)

VIOLINS have a limited appeal in contemporary popular music and their use on this album is unlikely to alter this fact.

This time it is slick soul music which comes under a barrage of electric violins from a gentleman named Michael White, who although exceptionally deft with his instrument, sadly lacks inspiration.

The only point upon the entire album where he manages to convey an interesting and listenable sound, was upon 'The Red Planet', where it could have been mistaken for some kind of synthesizer in any case.

Elsewhere it only serves as an unusual and unfortunate background sound to a wailing harem of female chanteuses who get in on the act at every possible opportunity.

Excellent production saves the album from being a total waste of plastic, but it it weren't for that, and one memorable song, the exercise could have been written off as another wasted effort. +++ KELLY PIKE



### DERRINGER: 'If I Weren't So Romantic, I'd Shoot You' (Blue Sky SKY 82484)

FOR OVER two years, Rick Derringer and his band have been bashing away at the American heavy metal market, with limited success, but little reaction over here. And that's the way it'll stay, I think, with the new effort; it's a curious mixture of hard rock and pop. To start with it's produced by Mike Chapman (yes, he of Chinnichap) and he of influence is heard on 'It Ain't Funny' which features a high-pitched backing vocal right out of the Sweet's catalogue of early hits.

Then the title track is written by the weird combination of Derringer (music) and Alice Cooper and Bernie Taupin (words). Actually the lyrics are the highlight of the track. Most of the remainder are group compositions - Derringer's comrades are Kenny Aaronson on bass and Myron Grombacher (honestly!) on drums. But their effort at Warren Zevon's 'Lawyers, Guns and Money' - also out as a single, I believe - is far and away the best track. Part of Rick's murky past is that he was a member of the McCoy's, of 'Hang On Sloop' fame, and some of the pop influence clearly remains. +++ PAUL SEXTON



### BRAND X: 'Masques' (Charisma CAS 1138)

BRAND X are a band I've always meant to listen to - especially since Phil Collins obviously saw something in them, being a guest member on their two previous albums, 'Unorthodox Behaviour' and 'Moroccan Koll'. So I was quite pleased to have the chance of listening to 'Masques' BUT it's an enormous disappointment.

As with much modern jazz, I find it just too avant garde, formless and ultimately tedious. I'm not in a position to say what influence Collins had on the band, but he doesn't assist at all on this one (Peter Robinson is introduced on keyboards and Chuck Burgi on drums, with Robin Lumley, who has played with them before, becoming producer).

The title track is little more than a disjointed collection of percussive sounds, you think you're getting to some coherence when it all breaks down again. The ultimate criticism is that it just doesn't hold attention. ++ PAUL SEXTON

AVAILABLE IN FULL COLOUR BAG

**Jr Walker**  
Walk In The Night

SPECIAL LIMITED EDITION

Now I Need You Right Now (with Thelma Houston)

# Sales Strategy...

"the new single from the new album"

*ever fallen in love...*



UP 36455

*clw just lust*

*(with someone you shouldn't've?)*



## BUZZCOCKS

### "Beating Hearts"

OCTOBER  
OXFORD NEW THEATRE 1  
LEICESTER DE MONTFORT HALL 2  
NORWICH ST ANDREWS HALL 3  
CHELMSFORD ODEON 4  
MIDDLETON CIVIC HALL 6  
LIVERPOOL EMPIRE 7  
BIRMINGHAM ODEON 8

9. SWANSEA TOP RANK SUITE  
10. CARDIFF TOP RANK SUITE  
11. TAUNTON ODEON  
13. PLYMOUTH TOP RANK SUITE  
14. TORQUAY TOWN HALL  
15. SHEFFIELD TOP RANK SUITE  
16. HANLEY VICTORIA HALL  
19. MALVERN WINTER GARDENS

BLACKPOOL TIFFANY'S 20  
ABERDEEN CAPITOL 22  
EDINBURGH ODEON 23  
NEWCASTLE CITY HALL 24  
BRADFORD ST GEORGES HALL 26  
MANCHESTER APOLLO 27  
DERBY KINGS HALL 28  
COVENTRY THEATRE 29

30 BRISTOL COLSTON HALL  
31 PORTSMOUTH GUILDHALL  
NOVEMBER  
3. CANTERBURY ODEON  
4. HAMMERSMITH ODEON  
6. HEMEL HEMPSTEAD PAVILION  
8. BRIGHTON TOP RANK SUITE  
9. GUILDFORD CIVIC HALL

FREEDOM OF CHOICE

# ALBUMS

## Hotlips Harry's Hot-trick

**BLONDIE:** 'Parallel Lines' (Chrysalis CDL 1192)

IN THE beginning, Blondie were a New York pop group with a fabulous, sexy sixties sound, a girl with potential — amongst her other attributes — and an album full of cute 'n' catchy songs with a sting in their tail.

Today, Blondie are a fully qualified rock group, with all that that entails — onstage ego problems, guitar solos and heavier production jobs. Debbie Harry, as anyone who follows Maiman will know, is an Official Sex Symbol. But Blondie's songs still have the same superstick formula — maybe not quite as instant as before, but give them three or four listens and I guarantee they'll be glued to your brain.

This combination of bubblegum songs chewing their way across a heavy backing sound gives the band room to create new depths: textures of sound which are a far cry from the one-dimensional mood of their first album. Listen for example, to the breathless 'Pretty Baby' (petite ingenue, teenage start). I fell in love with you' or the elusive, distant charms of 'Fade Away And Radiate'.

They can still churn out the more obvious tunes though — as shown by their version of 'I'm Gonna Love You Too' (first recorded by Buddy Holly) or 'Just Go Away' a solo Harry composition which might not be the strongest number musically, but lyrically is easily the sharpest. 'Ya got a big mouth and I'm happy to see/Your foot is firmly entrenched where a molar should be/If you talk much louder you could get an award/From the federal communications board.' The tracks aren't all as good as those — 'Heart Of

Glass' for example is just too winsome, and guitarist Frank Infante's contribution, 'I Know But I Don't Know' is fairly nondescript. But on balance, the goodies easily outweigh the duffers.

So there you have it... the third album of the new wave — only the Ramones and the Stranglers got there first — and it's another success story. For Blondie, it's the inevitable progression, a further move away from their tack 'n' trash beginnings towards the world of showbiz and professionalism. And if, in the process, their innocence has been lost, well, maybe that's a small price to pay. +++  
+ SHEILA PROPHET



**MARC BOLAN AND T REX:** 'Greatest Hits' (Pickwick PDA 044).

WE OFTEN get accused of reviewing records without listening — with the accusations mainly coming from the artist who didn't appreciate our opinion of the product. I now own up to the fact that I can (but didn't) review this double album set without hearing it.

Everything on it is familiar to me — as it would be to any Bolan fan of long standing. With EMI reportedly hanging on to all Bolan's unreleased material (for reasons unknown), the only product coming out is old. With the death of Marc, it was only to be expected that a flow of compilations would result. This set of songs combines the very old with the comparatively



DEBBIE HARRY: Official Sex Symbol

recent: included are 'Woodland Rock', 'Ride A White Swan', 'Jeepster' and 'Hot Love'. There doesn't seem to be much of a pattern in the progression of the tracks. It's likely that you'll have all of the tracks already, but even so, it's nice to have. +++  
+ ROSALIND RUSSELL



**GERRY RAFFERTY AND JOE EGAN:** 'The Best of Stealers Wheel' (A & M AMLH 64708)

DON'T TIME fly when you're enjoying yourself. On examining the rather mediocre sleeve of this slate I was stunned to discover that Stealers Wheel first rose to prominence in 1972, which would make me a cute 13 when I bought the title track of this collection.

Now, six years on. A & M have collated four tracks from each of the Wheel's three albums and, capitalising on Mr Rafferty's recent chart bigeroonie, have repackaged the whole shebang as a Rafferty Egan album. Cynical asides aside, the company should be credited on two counts: (a) with the fact that they have put a 'warning' on the sleeve which informs the potential buyer that the album contains previously released material; and (b) that as compilations go this is a veritable bijou in a sea of yak's vomit.

The album opens with Egan and Rafferty's numbering of trendy Dylan-esque paranoias, the laid-back 'Stuck In The Middle'. Musically

and lyrically it's the complete Zim parody and essential listening for all you misguided devotees. From that same 1972 album comes 'Late Again'. If 'Stuck' they're their nod to Dylan then 'Late Again' sees the boys donning their mid-sixties mop-top suits, in a song which is the finest Lennon/Macca number the pair never wrote. The other two songs from the 'Stealers Wheel' album are 'Outside Looking In' and 'You Put Something Better Inside of Me', two more epics with traces of every influence that ever washed over their collective consciousness.

1973 saw the release of the second album 'Ferguslie Park', named after the jungle where the Paisley pair were raised. From this is 'Everything Will Turn Out Fine', a quality song and a worthy hit. The second and final success for SW was 'Star' which for me is one of the most perspicacious bizness songs ever and that rinky-tink piano break is worth the recommended retail price in itself.

Criticisms? Well, I personally felt that a couple more tracks from the first or second album would have been better placed than a couple of the 'Right Or Wrong' songs. Nonetheless, this is as fine a compilation and vinyl companion as you'll find anywhere. Also a record which instils a certain national pride in my tartan consciousness. +++  
+ RONNIE GURR.



GRACE JONES: 'Fame' (Island ILPS 9325)

**MADLEEN KANE:** 'Rough Diamond' (Decca SKL R5502)

BOTH albums sport the kind of covers you expect to see on women's glossy magazines. The affinity between Jones, Kane and the beige and blusher set is transparently obvious.

Both women are former fashion models (yawn) both sing badly, though Jamaican born Jones has definite presence, a recognisable 'act', the disco hit 'La Vie En Rose' under her belt, and a powerful semi-declamatory sing/speak voice that cuts through the loudest disco crowd like a new Wilkinson.

Which is a lot more than can be said for Kane, whose glossie blog (printed in six languages including Japanese) ends on the following dissonant note: "Doesn't she make you think of Eve, the first woman, who, with an apple alone, drove man to damnation. In all innocence, Madleen Kane has just turned 19."

Pass me a can of Newcastle please, I'm drowning in this champagne bubblebath.

But both ladies approve of putting the boot in musically speaking Kane commits GBH on Peggy Lee's 'Fever' and Cole Porter's teaser 'C'est Si Bon'. Only the title cut sustains any pace, though I can't hear one word clearly. Her breathy soprano falls so often it's ridiculous. Sez here she was born in Sweden. Abba drink on me sweetheart but stick to the modelling, okay?

Jones, whose mauling of Plaf's memory gained her a gold disc in Italy and Canada, shows equal callousness by discarding the classic 'Autumn Leaves'. Her bizarre French pronunciation lends a certain satirical element to this exercise in maltreatment.

But for sheer brassiness, Jones

emerges as a clear winner on tailor-made disco cuts like 'Do Or Die', 'Fame' and 'Pride'. These vie with each other for hardcore crassness... but... need I say it, it's great rubbish to dance to. KANE + JONES +++ JOHN WISHART



**WAYNE COUNTY AND THE ELECTRIC CHAIRS:** 'Storm The Gates Of Heaven' (Safari GOOF 1).

I LOVE Wayne County live. Onstage, he's a riveting personality, a wide eyed show of outrage is lost. On record, this is lost. Only some of the humour creeps through.

On the whole, I felt the lyrics of his songs were naive and obvious. And without his fascinating contortions, I had to fall back on observing the music. While I enjoyed that when I saw the band live on record it sounded duller, older and tired. I hate to be such a wet about this, but I really didn't enjoy the album much. I got bored and fidgety and couldn't be bothered with the intensity he poured through the words. Sorry Wayne, I think you're a sweetie in the flesh, but a thorn in the vinyl. +++  
+ ROSALIND RUSSELL



**THE BEE GEES:** 'Bonanza' (The Original Recordings, The Early Years) (Pickwick PDA 048).

ANOTHER SUB title could easily be 'The Bee Gees Sing Beatles' Ripoffs', because their reliance on Beatles' riffs, ideas and vocalising is so obvious as to be a punch in the ear drum. However, taken in the light of the days when the songs were recorded — 1963 to 1966 — they are more acceptable. Unoriginal, but acceptable.

In fact, some of the songs are such a colourful patchwork of the Beatles' first two albums, it becomes quite an enjoyable game to work out which snatch comes from which song. I'd say 'Another Girl' was heavily looted, not to say raped. It only becomes annoying when you know the riff, but can't identify it without listening to the entire early Beatles' collections.

The sleeve notes include a quote from the Bee Gees' father, Hugh, that he was "infuriated" when his lads were compared to the Fab Four. He points out that they come from Manchester, which is only 30 miles from Liverpool. While that might account for their nasal, Lennon soundlike voices, it cannot be the reason for the identical riffs. Regional peculiarities do not extend to strumming a

miked-up acoustic guitar in exactly the same way. There's a slight deviation from the Fab Four when the boys hit 'Could It Be', where Freddie and the Dreamers shiver behind like ghosts, and later in 'Three Kisses Of Love' when I could almost see Herman's Hermits run through 'Silhouettes'. Maybe the Bee Gees brothers didn't think these two bands had done anything else worth pinching.

A magic musical instinct does no great harm — look at Nick Lowe and Dave Edmunds — and although this double album was so blatant as to be quite funny, there was excellent songs on it. And it's worth it for 12.49. +++  
+ ROSALIND RUSSELL



**PACIFIC EARDRUM:** 'Beyond Panic' (Charisma CAS 1136)

ONLY when pressed by circumstance or social obligation do I find myself listening to jazz albums for any length of time. Obligation turns to pleasure if the jazz is tempered with rock, as in Weather Report, or with disco, as in Quincy Jones.

With Pacific Eardrum's second album you get dashes of both with hints of pomp rock, and pure pop thrown in for flavour. The first few plays had me convinced that keyboard player and co-producer Dave MacRae had mixed too many ingredients into this multi-layered cake. However, persistence paid off and what at first sounded like carefully plagiarized prettiness finally took form as original, though spasmodic, strokes of brilliance.

The opening track, 'Love On A Merry-Go-Round' is not one of them however. It starts well with fretless bass gathering momentum into a disco beat over which Joy Yates casts her velvet 'n' vitriol vocal line. Neither the rhythm nor the lyrics go far enough to make it good disco or easy listening for that matter.

The group are on surer ground with the jazzier 'Man Of Mystery', 'Open Shores', 'Bay Of Plenty' and 'Magenta'. Saxophonist Brian Smith produces some dazzling runs and spine-tingling blasts, especially on his composition 'Bay Of Plenty'. Here the group's musicianship reaches a highpoint: the genesis of the composer's inspiration blasting through even the brilliance of the production.

The ghost of Blue Mink hangs ominously over 'Living On A Mountain', but doesn't detract much from its blatant appeal. Yates' vocal dexterity is most apparent on 'Where Do We Go From Here', its enigmatic love/hate lyric (again referring to living on mountains) produces the slightest mental hiccup.

Yates' contributions as a lyricist reveal something of an obsession with the elements which is fine by me except they seem to say little and mean less. In spite of this, there's still a lot to be gotten on with. I look forward to future developments. +++  
+ JOHN WISHART

AVAILABLE IN FULL COLOUR BAG

**Jr Walker**  
Walk In The Night

SPECIAL LIMITED EDITION

As I Need You Right Now (with Thelma Houston)

# THE PLEASERS



NEW SINGLE

# YOU DON'T KNOW

ARIST 209



# ALBUMS

## OLD FLAME SNUFFS IT

**SMALL FACES: '78 In The Shade' (Atlantic K 50468)**

SO FAREWELL then Small Faces. You were very popular in the sixties. And you made a comeback. Last year as I recall. Now you've gone again...

'78 In The Shade' marks the second flickering flame of resurgence for the Small Faces — a follow-up to last year's pedestrian, yet occasionally whimsical and nostalgic 'Playmates'. The best that can be said is that it's slightly better.

'78 In The Shade' — the second comeback, and surely the last — is full of tired trademarks. A collision of old ideas and effortless, time-served professionalism. That way it's impossible not to know who it is. It's even harder to care.

What's needed is one song that sparkles, one tune that sounds as if they all want to play it... or even one lyric that doesn't sound like a rehash of some long-forgotten classic.

There isn't. There's assured, gutsy rock ('Over Too Soon'), bouncy truckin' ('Thinking About Love') and even Cockney Blues ('Soldier'). All second hand — and all every bit as dull as those descriptive phrases themselves have become.

In time this album may become much-sought-after by connoisseurs of the Small Faces — the "second period". Right now it's downright depressing. ++ JOHN SHEARLAW.



**THE EMOTIONS: 'Sunbeam' (CBS 82864)**

MAURICE WHITE rescued the Emotions from the fiasco of Stax's demise with one of last year's freshest and most encouraging albums. 'Flowers', 'The Svengali from the Earth, Wind and Fire camp continues this



SMALL FACES: second-hand rock

successful re-emergence with the production of another fine Emotions' album.

The presence of a few of his band on this album occasionally lends it an air of juggernauting efficiency that leaves the three girls gasping to emerge from the mix with their own identity. But at the last they really do manage to succeed with a lot of room to spare. Their lead voice, Wanda Hutchinson, continues to expand her range and she constantly surprises with some unexpected twist of delivery.

For the large part this is classy uptempo modern urban soul. A premium has been set on a sumptuously hard hitting sound. It works out OK. If you thought Chicago were good you definitely ought to hear this album. It teaches them a few lessons +++ + GEOFF TRAVIS.



**OZARK MOUNTAIN DAREDEVILS: 'It's Alive' (A&M AMLM 86006)**

GO SPIT in the potato patch and tickle the old dawg tied up outside the barn door, it's the Ozarks in concert.

Hillbilly rock 'n' roll and blue jeaned ballads, but somehow the Ozarks have always been a little too dirty to become a second Eagles. Instead they've always been an American Lindsfarne, good time folks with beer guts and tobacco stained teeth.

They're as wholesome as cheesecake, but one bite goes a very long way. The Ozarks have spent too much time trying to sound like country hicks and not enough time patching the splits in their jeans with master pieces like 'Jackie Blue' and 'You Know What I Know'. Much of the album sounds like a glorified barn dance with half price tickets.

'Jackie Blue' loses none of its immediate studio freshness. The demanding vocals are handled with perfection but there aren't enough well constructed songs like this to highlight the album. The Ozarks should have cleaned some of the mud off their boots a long time ago. ++ ROBIN SMITH.

**RETURN TO FOREVER: 'Live' (CBS 82808)**

WHAT YOU get here is the full range of Chick



**STEPHEN BISHOP: 'Blah' (ABC ABCL 5282)**

Corea's band of super-musicians' idea of diversity. One moment an orchestral overture, the next the rural sawing of string instruments (in a special clearing in the forest with all the electric pianos tucked out of sight behind the shining foliage). The next the earnest flowery singing of a throaty chanteuse pinpointing vaguely nature and spirituality. Then the tightly reigned funking of Stanley Clarke's popping bass (that brings a roar from the crowd), then Chick's very own special section where he allows his digits to flow all over his Steinway Acoustic Piano.

When all is said and done, and here much is done and very little said, the only bit I really liked is their stab at disco acceptance, 'Must-magic'. It isn't really disco by any stretch of the imagination but it is a piece of music whose structure I can comprehend and hence enjoy. But really this trend towards jazzers swinging their vocal chords into the melee should be halted before someone somewhere gets the idea of punk-jazz.

Overall moments of clarity were clouded by large areas of uncertainty masked by absolute surety.

+++ GEOFF TRAVIS.

A FOLLOW up much awaited by many. Stephen Bishop's first album 'Careless' brought to light a noteworthy singer-songwriter and three high-class singles: 'Save It For A Rainy Day', 'On and On' and 'Little Italy'. On 'Blah' you'll find more of the same: some excellently constructed songs, inventive lyrics and fine musicianship, with assistance from such as Art Garfunkel, Natalie Cole, Chaka Khan, Ray Parker, Tom Scott... I could go on.

Bishop excels at slow ballads but they're never overtly sentimental or hackneyed. Prime examples here are 'Only The Heart Within You', 'Looking For The Right One' and 'When I Was In Love', all of which maintain a pleasant acoustic feel amid string and often orchestral backing. His style strikes me as a bridge between those of Andrew Gold and Gerry Rafferty, and his voice bears an outstanding resemblance to the latter's.

He never makes himself fully at home on the faster songs, but they too are enjoyable, if more superficial. In any event, he doesn't need to be commercial, which is to his credit. There are no obvious singles here — just an album of very fine songs. +++ + PAUL SEXTON.



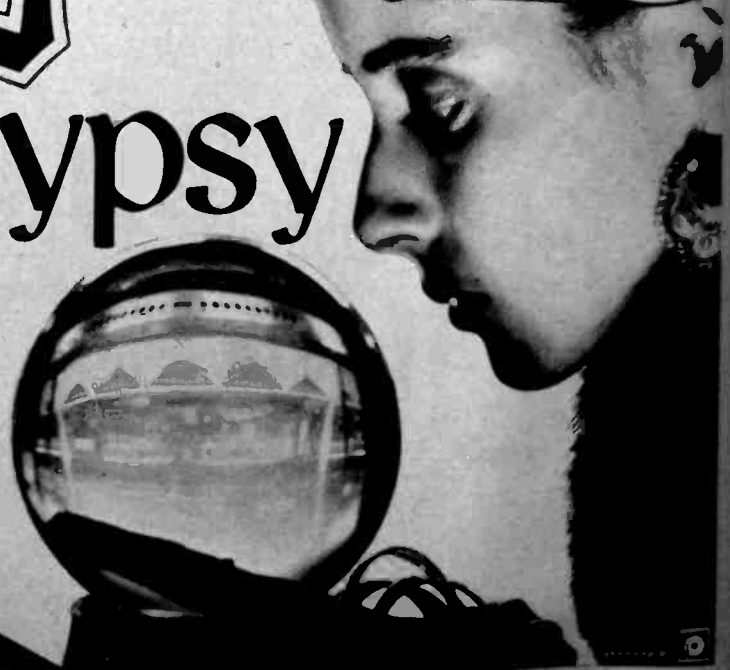
# Lindisfarne

Their new single

## JUKE BOX GYPSY

Single 6007 187

**FREE**  
official Lindisfarne vinyl stick-on  
Full details on single sleeve  
First 15,000 in special colour bag  
Offer ends  
Sept. 30th.



**FUNNY** HOW it always happens. No matter where I go in the world (she said with a modest cough) Los Angeles, New York, Liverpool, Leeds, the Roundhouse — the Ramones are bound to turn up. It's never been known to fail.

This time I'm in Asbury Park, New Jersey (Yes, the Asbury Park, New Jersey) and would you believe it? Yup, here they are again.

Actually, Asbury Park was a big disappointment. Like all those legendary names that sound like magic to our British ears — CBGB's, The Whisky A Go Go, Max's Kansas City, the Bottom Line — it's well, it's just another place. And not a very exciting place — a sort of second-rate Bognor Regis, fast losing custom since Atlantic City, an hour or so down the coast, opened its casino doors to hordes of Yanks with more money than sense. The Stone Pony, breeding ground for the Asbury Jukes, ol' Bruce Springboard, Miami Steve and all that bunch, is just a rather run-down pub. Ah, illusions.

To top it all, it's raining. Chucking it down. We have to trudge through the downpour from the seaside carpark to the boardwalk where, somewhere amongst the tatty cafes and the inevitable souvenir shops — buckets and spades, Greetings From Asbury Park T-shirts and Farrah Fawcett — Major posters

— is the gig. There the Ramones, totally incongruously, are playing their little hearts out to a hallfull of disinterested beddenimmed hippies who've really come to see Patti Smith, and who seem to be spending the first half of the show wandering back and forward across the hall.

From somewhere in the middle of this peripatetic audience, it's hard to tell just how well the Ramones are playing. But from what I can see — and hear — they're turning out their usual professional super-charged performance, and new member Marky Bell, on only his fourth gig with the band, is fitting in just fine.

**A**FTER their stint, the Ramones gather on the balcony overlooking the sea where a barbecue has been set up, and collectively hurl abuse at Patti, whose performance has been thoughtfully beamed through to us on a closed circuit camera.

While the others are thus usefully occupied, I take the opportunity to grab Marky and question him about how fame and fortune has changed his life. From local sources, I gather that Marky's previous career (as a member of Richard Hell's band the Voidoids) had been punctuated by frequent spells of drunkenness and debauchery.

He seems outraged at the very suggestion. "I used to fall over sometimes," he admits, "just like everybody else. But I wasn't an alcoholic or anything like that." Part of the reason for his uncontrolled

behaviour, he explains, was because he was so unhappy being a Voidoid. "When we toured Britain, we blew it," he admits. "Over there, Richard was considered like a hero, you know. It just didn't come across like I thought it would. I guess Richard was doing his best, but it just didn't work."

"That tour was a real test for us. The kids — I got hit three times on the head with cans of beer. And the spitting — I could hardly hold my drumstick because my hands were so slippery with spit. And it was like — green!"

Mind you, back home things weren't really going any better for the Voidoids. On their return to New York, Marky says they played a few gigs at CBGB's, and then just hung around, waiting to see what would happen.

"By that time, I was like, scrounging," he admits. "I was eating dog food."

Er... which brand? "It was a natural dog food. Like, other dog foods have chemicals in them... but this was good. It was cheaper than hamburger. It had a strange taste, though."

"It's like poloni — they just chop everything up and sling it together in one piece."

Hmmm, yes. So things got pretty low, financially?

He nods. "Yes."

**B**UT at this point, our hero was to be rescued from this life of poverty and degradation by — our heroes!

"I knew the Ramones already, and I heard Tommy was leaving, and it was very cool and easy — they just did one

audition, and it worked. It was a very equal thing."

So has fame and fortune changed your life, Marky?

He looks confused. (No sense of humour, these Yanks). "No, it's the same, the same, really. Sire gave me a fairly decent amount of money. Little things I've bought — just little things."

He is happy with the band, though, even if it hasn't yet made him his fortune. "I like the Ramones, because they have their own style. They definitely have that. If you have the radio on, and a group comes on, and you can't tell who they are, they have no identity, no style."

"I've always enjoyed the Ramones. I liked their songs. My biggest problem was learning all their songs at once — it took me about two months to get to know them all properly."

Although he's only played a few live gigs with the band, Marky has spent most of his time since he joined the band recording their new album, which should be out sometime this autumn. After only one listen to a rough tape of the album, I'm not too sure how I feel about it, but I can exclusively reveal (can I have a job on the Evening News now, please?) that it sounds quite a bit different from any of the others.

Marky agrees. "Yes, it's different — it has different instruments on it. John plays lead for the first time. There's one track with lots of guitars on it, which sounds very different."

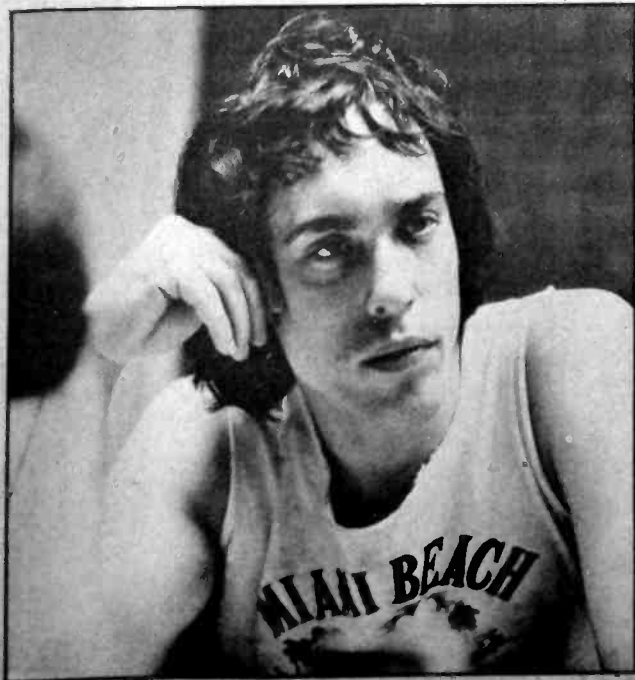
"I think it's going to get quite a reaction from the people who listen to it — one way or the other!"



# RICH KIDS

# NEW ALBUM

# GHOSTS OF PRINCES IN TOWERS



# Making his Mark

SHEILA PROPHET talks to the new Ramone, Marky Bell

# OFF CENTRE

Edited by TIM LOTT

## When the smile fades

I AM horrified to find that life is not all going according to plan for my good friends the National Smile Band.

Lead guitarist Gary Pearce has always had some difficulty smiling. If the NSB's publicity shots are anything to go by. The reason for this has finally been revealed. Gary, despite being in the happiest band in the world, was pissed off.

According to the 'News Of The World', Gary, along with the rest of the band had to sleep on the manager's floor, take no wages, hand over their dole money to their manager, and scrounge for food, or make do with pies and cakes sent from home.

To top it all, Gary was sacked last week because he 'went punk'. In other words, he bleached his hair. Quel horreur!

The story of the band is unhappy indeed. Gary claims that manager Barry Sullivan promised them a tour of Japan, a month long tour of England and a Top Of The Pops appearance.

"In fact," says Gary, dolefully, "we only ever got to play Bournemouth, Redcar and Ramsgate."

Barry Sullivan, happily, confirms that these allegations are patently untrue. They were, he says, paid no wages - "because they were making no money."

He never promised them a trip to Japan, although he did ask them to put their dole in the pool.

It was a case, as he says, of a possibly successful group trying to make it with everyone pulling together.

A sorry tale. But confirmation of my honest belief that too much of the smile is an unnatural act and is therefore bound to be punished.

This week featured Davyd... presents a brief history of those unaccompanied folk lyrics.

founder members of the band... of a glam-rock concert back in 1972 and they discovered they had similar musical tastes.

SILOUXIE and the BANSHIES  
Morg Marney 1978

COVER 2nd Street... and found the names of the human urinary... of category 900... members were all... of a... 1960s.

The band... first ever... of the... club... when they had... Sullivan... on... Can... and... the... of...

But as the whole funk scene got increasingly boring and commercially exploited... got the... learned to play their instruments and decided to only... songs to... about things.

naturally, the more... and... critics and... loved them...

The album will be out soon and will probably have a... on the... and will probably be... on... music for the 80s etc.

## Every day's Holly day

THE MEMORY of Buddy Holly lives on... stronger than ever.

That's the message behind the third annual 'Buddy Holly Week' which runs - as it has for the last three years - from September 7 to 14.

And despite the deluge of badges, stickers, posters, calendars, new compilation albums and the one-off 'Buddy Holly

Weekly' handout it's a sincere tribute to the brilliant but all-too-brief career of one of the finest singer / songwriters that rock'n'roll has produced.

Two years ago Buddy's first producer Norman Petty visited Britain for the commemorative week. Last year it was the turn of Buddy's original backing group the Crickets, who played an

emotive concert in London. In 1978 it's the 'The Buddy Holly Story' - an American film based on the life of the late star - which has its British premiere on the eve of what would have been Buddy's 42nd birthday.

Charles Hardin Holly was born in Lubbock, Texas on September 7, 1936. He died in a plane crash at Mason City, Iowa on the night of February 3, 1959. The crash, at the height of his career, also claimed the lives of Richie Valens and the Big Bopper.

Just how far he would have, and could have, gone is impossible to say. But in 23 short years he proved himself both original, prolific and brilliant... and 20 years later his songs are still considered an integral part of rock'n'roll, whether in their original versions or covered by others.

Now, in the seventies, a more complete picture of Holly's life and illustrious career exists than ever before. By the end of the year MCA are to release a six-album set entitled 'The Complete Buddy Holly', featuring - for the first time - every recorded track as well as previously unreleased radio interviews.

It's a fitting memory for the gangly young Texan with the horn rims. The man who acknowledged his debt to Elvis Presley, yet went on to rock 'n' roll as the King Himself.

JOHN SHEARLAW

## PEARLS BEFORE SWINE

PARTICIPATION is a wonderful thing. You must certainly get terribly bored with all us literary midgets ramming our tastes down your reluctant throats week in week out. This is your chance to ram your tedious opinions down our collective oesophagus.

Pearls Before Swine is a new Off Centre feature which depends on you for its existence. Simply follow these instructions and you too can become a critic (of sorts); list your five all time favourite album tracks/and/or singles and your five most hated of the same along with one or two sentences explaining your reasons.

I have seized the opportunity to vent my own spleen to give you an example of the sort of thing we want.

PEARLS: 'Virginia Plain' - Roxy Music. Maybe the most apocalyptic debut ever, including 'Anarchy'. The first of an impossible production-line of classics. A facelift for the seventies, a death blow to the sixties, and a renaissance for the spirit of the fifties.

'Why Do Fools Fall In Love?' - Frankie Lyman And The Teenagers. This is a fairly arbitrary selection from perhaps a score of fifties qualifiers including Del Shannon's 'Runaway' and Danny And The Juniors' 'At The Hop'. It gets elected because Frankie stifled it young and that always adds a little sentiment.

'Ask The Angels' - Patti Smith (from 'Radio Ethiopia'). Wired-up power exploding all over the place as Patti breaks all the rules with the most mystic vocal twists ever. Her most important, most exhilarating rock 'n' roll statement.

'The Hissing Of Summer Lawns' - Joni Mitchell (from 'The Hissing Of Summer Lawns'). 'He bought her a barbed wire fence/to keep out the unknown/and on every metal thorn/just a little blood of his own.' The perfect humiliation for any clotpole who still identifies Joni with 'Big Yellow Taxi'.

'Drive In Saturday' - David Bowie. Despite all the luminescent incarnations that followed Bowie's hermaphrodite ornamentation, Bowie reached his peak as a pop singer here. 1973, the dying thrash of his relationship with Mick Ronson, a crash course for the ravers.

SWINE: Some records are so bad they acquire a certain kitsch value. The ones listed here do not qualify; they are simply bad, without soul, without inspiration, without anything.

'Y Viva Espana' - Sylvia. One hit wonder Sylvia came and went in 1974 leaving in her wake perhaps the crassest melody ever perpetrated.

'Congratulations' - Cliff Richard. The sheer longevity of this record is perhaps its least endearing aspect. It constantly bounces onto the airwaves. Into the wedding reception room. To call it stomach-churning can only understate the case.

'Leap Up And Down And Wave Your Knickers In The Air' - St. Cecilia. I have seen some of the people who bought this record. They have empty eyes and knowing stares. They laugh uncontrollably at 'Are You Being Served?' They perform interminable impersonations of Eric Idle doing his 'know what I mean?' sketch.

'Eye Level' - The Simon Park Orchestra. The most nondescript record ever to make number one. It is a damning reminder of the Wonderload mentality of the Great British Public. 'Figaro' - The Brotherhood Of Man. If there's one thing worse than plagiarism, it's unashamed plagiarism, sloppily executed.

# RECORD & TAPE MART

TO ADVERTISE PHONE 836 1522

VALUABLE RARE DELETIONS of every kind for sale at RECORD & TAPE EXCHANGE 23 PEMBRIDGE ROAD NOTTING HILL GATE W12 (Tel. 01-727 3538)

**Records Wanted**

SHADOWS SINGLES, 'Jet Black' and 'Feelin Fine' - £2.50 each. Records first please. - Pickles, 2 St John's Crescent, Bradford, BD8 6LP, West Yorkshire.

OLIVE TREE, again and again, let me find love, the light in dark enough, I wanna dance to your music. All by Judith Durham. Will pay your price. - Write to Wayne Young, 200 Sherbourne St, Apt. 505, Toronto, Canada, M5A 2R7.

**STAR DISCOUNT RECORDS LIMITED NUMBER BLONDE BACK IN STOCK**

Send see for lists to 187 CARNARVON ROAD BANGOR, N. WALES TEL. 0248 52720

**CASSETTE HIRE**

Why pay around £4 for new cassettes when you can hire any of our 4,000 library cassettes for just 30p. For full details or membership ask for our free brochure.

**SINGLES WANTED**

cash, send SAE with list to Dave Banks, 36 Spital Lane, Chesterfield.

**MISSED THAT HIT SOUND WHILE IT WAS AROUND? GET IT FROM THE DEALER WITH ALL THE CLASSICS**

All the singles listed below are only 75p each and are but a small selection from over 2,000 singles and 1,000 LPs listed at incredible prices. SEND SAE FOR LIST

- |  |                                      |                               |   |  |                                     |                     |                                   |                                   |                                   |
|--|--------------------------------------|-------------------------------|---|--|-------------------------------------|---------------------|-----------------------------------|-----------------------------------|-----------------------------------|
| MORRIS ALBERT<br>Feelings                    | AMERICA<br>A horse with no name      | LEN BARRY<br>1-2-3            | JEFF BECK<br>Hi ho silver lining        | DAVID BOWIE<br>Life on Mars                        | CHURRY CHECKER<br>Let's twist again | COMMODORES<br>Easy  | DEEP PURPLE<br>Smoke on the water | DREK & DOMINGOS<br>Leve           | EXCITERS<br>Reaching for the best |
| GERRY & PACEMAKERS<br>Ferry cross the Mersey | NORMAN GREENBAUM<br>Spark in the hay | HOLLIES<br>Air that I breathe | PYTHON LEE JACKSON<br>In a broken dream | GLADYS KNIGHT<br>Help me make it through the night | JOHN LENNON<br>Imagine              | JOHN MILES<br>Music | ELVIS PRESLEY<br>Wooden heart     | LOU REED<br>Walk on the wild side | LEO SAYER<br>When I need you      |

**ALSO A GREAT BARGAIN**

10 HIT SINGLES - (12" & 7" covers)  
10 SOUL SINGLES - (12" & 7" covers)  
10 REGGAE SINGLES - (12" & 7" covers)  
POSTAGE & PACKING 25p EXTRA ANY NUMBER OF RECORDS

**OLDIES UNLIMITED DEPARTMENT R**  
6/12 STAFFORD STREET  
ST. GEORGE'S, TELFORD  
SHROPSHIRE TF2 9NQ



BUDDY HOLLY



**PATTI SMITH POETRY READING, Edinburgh Festival**

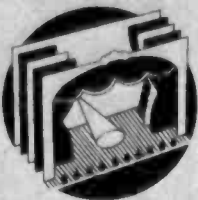
SHE SEEMED loose. She seemed happy. And she captured our hearts (and ears) with an enchanted performance of a few poems, a few songs and lots of warm friendly patter. She ain't no Dylan. She's Patti.

A friendly crowd sat hushed for the most part but a few people responded well when Patti asked for questions. "Tell us about your affair with Rimbaud" shouted someone and she responded by reading 'Dream Of Rimbaud'. The book is due out soon and Patti is well pleased with it — apart from the cover, "make your own of it" she quipped.

A recital of 'Neo Boy' (about a proud new race) she cut short when she came across a printed line of "then suddenly, boring" which should be "then suddenly boiling!" and felt her concentration shattered. No-one minded because she was on really good form, singing Smokey Robinson's 'Hunter Gets Captured By The Game' plus 'Sally' with Lenny Kaye struggling to remember the piano part. She had planned at one time to give this song to Rod Stewart and waited for him in a hotel room — for four years!

Cracks about Scottish misers, her own greed and even rape (and a poem of that name) were well received as she skipped and danced through an hour of sheer delight. "What sort of music you listening to?" she called, to be met with a shout of "The Clash". "Oh yes, I love them. And I saw Johnny Rotten dancing — he's really good. If a guy is a good dancer I reckon he's usually good at other things too! I would like a date with Johnny Rotten and Tom Verlaine."

Her previous fixation with Keith Richards was mentioned as she read 'Anita Pallenberg' but really time was too short although we would have stayed all day to have listened to her. As a life-long Patti fan next to me said: "She should do more poetry readings and less concerts." **JOHNNY WALLER**



**'GUTS', Edinburgh Festival**

TAKE A guy (Dave Cohen), give him a hotch potch of songs parodying punk to Dylan, throwing in alternative story lines. Describe it as "The first ever one man, punk/folk (rock) opera" and what have you got? Well, to be honest more than you might expect/fope, but not as much as you might hope.

Basically, the idea of Tummy (the fat, deaf, dumb, blind kid who played shove ha'penny) is nothing new and tying it into the development of modern music means that the show tends to be skimpy and superficial rather than fast moving. It's a shame that overall the play lacks a single definable style as it skips from punk to folk to MOR. Oh, there is a message present, but it could have been put over so much more strongly. As Tummy is discovered by Pete Landsend, who makes him the subject of a multi-million dollar media smash with a soundtrack that literally brings him to his senses, he turns to music for a purpose in life.

A creditable Dylan pastiche follows, complete with nasal twang and caustic comments on the Zim's present financial plight ("the answer, my friend, is 70 grand/the answer is 70 grand"). Also a superb anti-Pistols anthem, 'Monarchy In The UK' and an excellent Elvis performance which brought more than a smile to my lips.

All in all, a pleasant way to spend lunchtime and if you get the chance see this play — it's better than sandwiches in the park. **JOHNNY WALLER**



Those admirable chaps, Marks and Spencers — who I would like to take this opportunity to thank for the small brown 'Jockey' underpants I am at this very moment wearing, excellent value at £1.25 — are broadening their horizons beyond the realm of pies and sensible brassieres. This Autumn they will launch their own St. Michael's record label.

The nature of the product they will be releasing remains swathed in mystery. My most inoffensive question, "Will the label concentrate on either albums or singles?" met a curt nay, stony response from a spokes person of "I know, but I'm not going to tell you".

Dear me, these silly press officers playing at secret agents do become tiresome. The records will be stocked in 15 branches around the country. I only hope they will extend their admirable policy of refunding money without question on any unsatisfactory product to the reimbursement of those fans disappointed with the new Kosher and the Bagels album.

**'LEMON POPSICLE', for November release**

NOT ONLY are these Israeli types getting their fingers into the very lucrative record company pie but films as well.

'Lemon Popsicle' is a movie on a parallel with at least half a dozen other rock 'n' roll teenage revival films with one peculiar difference. It was made in Israel.

You'd barely know the difference. The original Hebrew has been overdubbed with Transatlantic pubescent drones. And the setting isn't exactly Jerusalem Synagogue; more a surrogate NYC with Chevrolets, glowing neon and ice cream parlours.

Apart from certain inescapable giveaways — Elvis posters captioned in Hebrew — it's pure Americana.

Although the film is replete with clichés — inevitably enough considering the number of movies that have now been made about the bobby sock and soda pop period — it's easy viewing despite the occasional cringe when the plot gets too obvious.

All the mandatory components are here — sexual awakening, unrequited love, automobile slapstick, crab infested clapstick. Predictably, the movie is predominantly lighthearted with a sprinkling of teenage pathos.

This pathos is one of the best aspects of 'Lemon Popsicle'. Though obvious enough, the teenage anguish is communicated very touchingly by Benji — who helps his best friend's girlfriend have an abortion — and Nicki, the object of his unrequited love.

The film doesn't pussyfoot around in the way that its American forerunners did. In a sense, 'Lemon Popsicle's' realistic sordidness is what separates it. Certified X, it earns



its adult rating with some extremely naughty, and sometimes quite funny, bits.

The best scene in the film comes when the three main characters, Benji, Bobbie and Hughie discover that they've caught crabs off the local hooker.

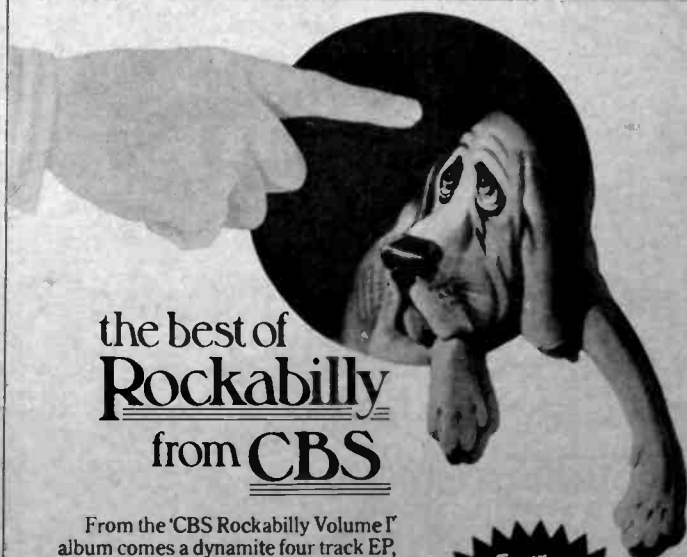
Their solution to the problem is to stand in the swimming pool for three hours hoping the crabs will drown.

Yoram Globes and Menahem Goian — the producers — have made a film which, though completely unoriginal, breaches the geographical gulf between American and Israel and conveys a sense of atmosphere and gentle humour that is as unexpected as it is enjoyable.

Inevitably, the film's backers have not ignored Lemon Popsicle's worth as a promotional device for an album, and it features a predominant fifties soundtrack that punctuates the film incessantly, repetitively and sometimes irritatingly.

But with a wealth of fifties music to choose from it is far from disposable featuring, among others, Paul Anka, The Chordettes, Brian Hyland, and the omnipresent Danny And The Juniors who must have appeared in just about every rock 'n' roll revival film ever made.

**GO GET GO WAY HOUND DOG**



the best of **Rockabilly** from **CBS**

From the 'CBS Rockabilly Volume I' album comes a dynamite four track EP, featuring the great 'Go Way Hound Dog' from Cliff Johnson, plus 'I'm Coming Home' from Johnny Horton, 'Beetle-Bug-Bop' from The Collins Kids plus 'The Death Of Rock And Roll' a track not previously released in the U.K., from The Maddox Brothers & Rose. A record that rocks so sweet it'll make your socks go day-glo green.

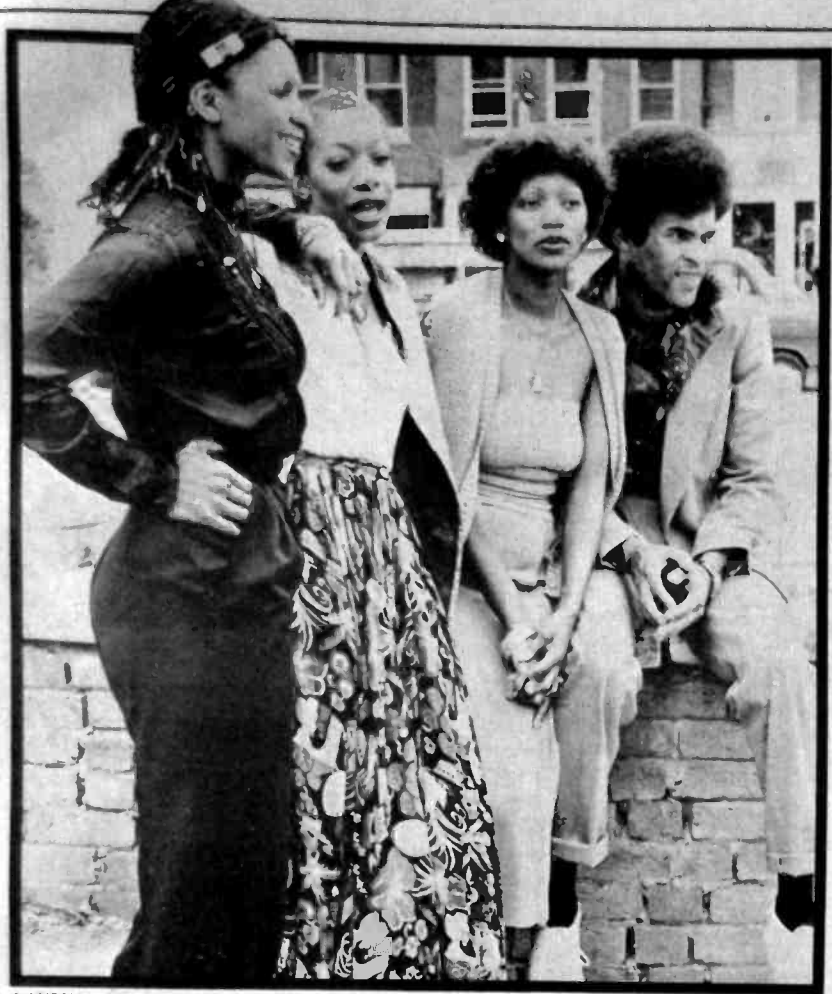
Four extraordinary tracks for the price of one ordinary single

GO GET IT!

Watch out for CBS Rockabilly Volume I!



Can you drown crabs?



BONEY M: taking a holiday

# Marcia throws in the towel

## Are you one of the thousands that have bought Boney M's single TWICE?

I'VE JUST uncovered an innovative marketing ploy which takes advantage of that faceless mass of people otherwise known as record buyers.

The ploy, which should catch on like a forest fire, is based on the assumption that they never play the 'b' sides of the singles they eagerly dash out to buy on pay day.

Now, bearing that in mind, if a 'b' side happens to be catchy but has been overshadowed by the immense popularity of the 'a' side what are you going to do with it? Wait for an incompetent radio DJ to play it by mistake? Enclose a leaflet with each single begging them to flip it over occasionally?

Or do what Boney M's record company WEA have just done - re-release the single but swap sides?

Sounds inconceivable? Well, why don't you just wander over to your record collection, extract 'Brown Girl In The Ring' and take a peep at what's on the other side. Surprise, surprise 'Rivers Of Babylon'. And while you're about it have a quick butchers at your copy of 'Rivers Of Babylon'. See what's on the backside. Need I say more

'Brown Girl' has been selling so well (round about 30,000 a day in fact) that barring a clone invasion there are those of you out there who have bought the same record twice in several months. Mugs.

"Isn't it incredible?" beams Marcia Barrett wrapped in a towel on the edge of her bed. Nope, I ain't there. We're speaking over the phone.

"People were showing interest in 'Brown Girl' which is a West Indian school song, so the record company decided to put it out. I guess people aren't playing their 'b' sides."

You guessed right Marcia. So how come you're all dripping and dreamy and drowsy at this unearthly hour (9 am) with the sun bouncing off your towel like a Lifebuoy soap ad? Huh?

"Well, I'm just off to Jamaica for a month long holiday."

And where's the rest of that deliciously textured European disco warrior wagon - Boney M? (Wonder what the 'M' stands for? Mouth, Mind, Meringue, Missle, Mohammedan, Moko-Moko - that's a New Zealand bell bird by the way - or maybe just plain Mammoth?).

"Well, Maisie's in Italy, Liz is in Paris and Bobby's still back in Germany."

And who are you going to Jamaica with Marcia?

"My mum who now lives in Croydon and Wayne."

Whose Wayne? "My son." Er, but you ain't, er, well, what I mean is...

"No, I'm not married, never have been. I had Wayne when I was 16 and very naive. It was a strange pregnancy. I was still at school and I had him in the Easter holidays."

"I went back to school when the headmistress told my sister that I should. But it was difficult. I had to get up in the morning, bath him, dress him, then take him to a nursery before going to school."

"I lived with my mum and sister then. My father lived apart in Jamaica and that made things even harder. I went to night school during the holidays and got various jobs to help my mum make ends meet. Up to the point of having Wayne I was scared of life. But those experiences helped me grow up quicker than I could ever have expected."

"He's always understood the situation and has had a better life than many kids with two parents. At least he hasn't had to listen to parents arguing in the middle of some cold night."

"So what have you gained from all that?"

"To be careful with money and men. I used to dream a lot before I had Wayne, but not anymore. I just take life as it comes. I never saw Wayne's father again and I thank God I never married him."

"I went out with a German guy for 10 years. He's still around but there's no way I'll marry him. Sure, I'd like to get married one day - wouldn't every woman - but a girl in my position has to watch herself. There are a lot of guys around unscrupulous enough to marry for a fast buck."

"Listen... life is so short that you must have fun, you must enjoy yourself. That's all I ask."

And who's denying she's got it. 'Rivers Of Babylon' was a revelation, the tallest of a chain of massive but disposable hits and the one record that has given them a broader acceptance, a nod, almost imperceptible, from their multifarious critics whose main cause for complaint was "De're black, but dey shoer don't sound like it."

While lascivious bodies in diamonds oogled the night away in indulgent risotto resort discos oblivious to the morality of it all.

"I dunno, I've never been a big fan of Rastafarian reggae. Oh, I know it's my 'roots' and all that but that doesn't prevent me from preferring other kinds of music. I don't identify with dubbing. I identify with rhythms that mean something in my head."

"But sometimes I'm not too crazy about our music. Y'know, when you're on a long tour and you keep singing those same old songs I get thinking, I wish I was singing something else. Something that I can get off on."

"And as for the critics, let them think what they like. I'm not bothered. We sell, don't we?"

As if she needed my re-assurance. Just ask the sweetie pie coupled holidaying in Ibiza as they hold hands in the sunset while the waves of Belfast slowly, ecstatically, drown them. Or the Tiffany twinkletoes flashing their Maltese suntans under plastic palm trees.

Or the pub disco DJ. Or the lunchtime schoolgirl transitors. Or the programme planners. Or the blank boutique bottle boys.

"Nobody has ever seen us naked." Marcia breaks the daisy chain, "though they might think they have." Huh? "Well when we did our last album cover we had to wear filmy petticoats and bras at the photo session. At the command we whipped off our bras and chain mail was draped over us. But we made sure we grabbed our breasts with our hands first."

You mean it's a kind of now you see us now you don't sexuality?

"We push clean, healthy sex. We don't believe in pornography. I think... but there's no way I can concentrate on that particular conversation knowing there's just a telephone wire and towel between me and ecstasy. I keep thinking if she'll grab them again when she drops the towel. I quickly tumble for a final, cliché question."

The answer: "To communicate with any race, any colour. We pride ourselves in being an international band."

Thereby hangs a towel. Enjoy Jamaica BARRY CAD

# I WANT CANDY



The Bishops' new single in standard 7" and special economy size 6" limited edition of both in colour sleeves, available **THE next week.**



# BISHOPS

# GET THE FUNK

## ON & FUNK AMERICA

Specially compiled 3-track singles, featuring America's finest Disco-Funk. Available as both Limited Edition 12" and regular 7"; all in full-colour bags. First releases from Funk America are: **The Brothers Johnson, Atlantic Starr, LTD**



**ATLANTIC STARR**  
GIMME YOUR LOVIN'  
WITH YOUR LOVE I COME ALIVE - DON'T ABUSE MY LOVE  
AMS 7390

**LTD**  
HOLDING ON  
BACK IN LOVE AGAIN - LOVE BALLAD  
AMS 7378

**THE BROTHERS JOHNSON**  
AM'N'T WE FUNKIN' NOW  
STRAWBERRY LETTER 23 - GET THE FUNK  
AMS 7379



# ABOVL OF JOWL OR A JAM JAW



**MIKE GARDNER** and his lackie meet The Jam's Paul Weller and talk about the changing views of the band and listen to the new album 'All Mod Cons'

TAKE ONE tender young journalist and add to it an undiluted fan who answers to the name of Keiran Flynn and is usually found sorting out the mountain of photographs in the hallowed corridors of Long Acre.

Send the mixture, well packaged, to Mickie Most's plush RAK studios in St John's Wood.

In another bowl separate bassist Bruce Foxton and send him to Cornwall (to record with Lord Lucan — just in case the album bombs!) Now carefully extract lead guitarist Paul Weller from adding 'Nescafe ad' organ fills to the jaunty 'The Place I Love'.

If drummer Rick Buckler is difficult to separate from putting down more percussive patterns for 'Down The Tube Station At Midnight' from the forthcoming album 'All Mod Cons', don't worry. You already have the ingredients for the JAM JAW!

First helping to Keiran. "The first time I saw you, you were supported by the 'Jolt' and they were then a punk band, now they seem to be a band influenced by the sixties and I think there's a band called the 'Reaction' who do the same thing. What do you think of them?"

## Commercial

"Depends what their motives are. People say we've got dishonest motives but I don't think we have — you know, like latching onto something that's commercial and exploiting it. But we've done this sort of thing for a good two years before anyone from the press or record companies picked up on us. It's easy for me to say that but it's the truth. I can back it up with photos we had done and we were wearing suits even then."

Why hadn't the papers picked up on you then?" I asked.

"Well they were all involved with 'Led Zeppelin' and the rest of that crap. It wasn't a question of discovering bands. It was something they had to take notice of... plus it sold papers."

"A lot of papers and maybe a lot of people take us at face value. I don't think they've ever taken us that seriously."

Keiran presses harder into the topic, asking if Paul thinks the press see The Jam in one-dimensional terms ie. Who rip-off merchandisers and nothing else.

"Yeah, they do, but then again I don't blame them. If you just glance at us then it appears that way."

"But it's their job not to just glance at you," submits Keiran.

"But it happens, as you both know," said Paul paternally.

What can you do to counteract that?

"There's nothing you can do. You can only tell people, but it boils down to them finding out for themselves."

"Do you think about the Jam's image as such?" probes Keiran.

"I've never really thought we've had an image. The only image I've ever had is what I've read in the papers."

And what's that?  
"Mod Mohair Boys," he says although visualising the headlines.

Which I quite like. If that's the image we portray then that's cool," is the tone containing the ring of resignation to that of contentment.

"If you weren't in the Jam and you saw the image, would you be interested?"

"I should think so," he said with the slow, thoughtful drawl of consideration.

How did you feel when 'News Of The World' flopped and 'This Is The Modern World' got bad reviews?

"I wasn't surprised about 'News Of The World'. It wasn't really my cup of tea. But I was pretty choked about 'Modern World' because I believed in it? Do you still believe in it?" I enquire.

## Wombles

"Well, I do and I don't. I get bored very easily with old stuff and so I've concentrated on this LP as it's the greatest thing we've ever done and the next LP will probably be the same. In retrospect there were quite a few flaws to it. Mainly technical things, like the vocals could have been tighter and I could have taken more time over some of the songs."

The timing was pretty bad for marketing it. We had all the Christmas things to compete with, like 'Wombles Greatest Hits', and lots of people prefer the Wombles to the Jam!

"But it's in the past and to me it doesn't matter because you learn from your mistakes and so we're taking our time over the new album. For the first time I've put down a guitar solo and gone back and listened to it."

It's a tribute to his maturity that they didn't make their long-standing producer Vic Smith, the scapegoat for the lack of commercial and critical success.

"We were really displeased with the sound on 'Modern World' and I think that may have been one of the reasons why it wasn't a success. We thought maybe we could do a better job ourselves. But we had a re-think."

## 'Modern World'

He paid tribute to Vic's constructive criticism, objectivity, strength and sympathy. But the question remains, why did they rush into releasing 'Modern World' so quickly after 'In The City'?

According to Paul it was a simple case of having the material and not wanting to see it grow stale.

"A lot of critics like to think that it's our company pushing us into it — like, get out onto the streets and exploit the masses — but really it has nothing to do with that. I think they would have been happier if we had put it back to this year."

How do you adjust from working on stage to working on an album? I read somewhere that you regard albums as 'sacred', or at least certain tracks. For instance, up until recently you wouldn't play 'Away From The Numbers' on stage.

"I make a lot of silly comments like that, I was just being melodramatic. They're just two different worlds, you just can't compare them. Live is totally built on you and the audience. It's a cycle thing."

"Do you like it," interrupts Keiran.

"Obviously I do. The main gripe that comes to mind is that usually I can't hear myself on stage. To an

onlooker it sounds trivial, but to me it's important. Unless I can hear myself I can't build up the confidence in what I'm doing."

## Reading

"At Reading the crowd didn't bother me, it was the sound on stage. I couldn't hear anything. I was guessing what the others were playing. I kept stopping. We went down well but it could have been tighter."

"But the times when I do get a good sound on stage, I realise that I wouldn't want to be anywhere else in the world. I suppose it's a love-hate thing, really."

"They'll come a time when you've got to treat The Jam as two different things, a live band and something else."

You come to a brick wall and you've got to make a decision whether to go over it or not. It's just a question of saying — do you hold back on record, make everything simple or do you go over the wall and do something a bit different and hope for the best live-wise?

I thought about adding another member but I would need to have total control over his playing. It would also alter the whole live thing. We've got such a strong thing between the three of us it could work, but it could also screw things up. People are going to have to accept that there are two bands. I don't know if it's very easy to accept.

Why do you now do 'Away From The Numbers' on stage?

"I don't know, probably confidence in the song itself and confidence in me singing it. The song itself is a personal thing. It's about me personally and I didn't think you'd want to hear a song about me personally. I thought that's what people were bored about. You know, Rod Stewart singing about his latest conquest or his lost loves and that sort of crap. I thought people wanted

something a bit more serious — something they could get involved with themselves. I can't relate to people singing about their religious beliefs or whatever. It's not important to me."

But of course your mentor Pete Townshend has been singing about his religious beliefs and his falling grasp on his generation and other personal things. How do you relate to his work from Tommy onwards?

"I've said this before. It's not really my type of music. That's the politest way I can think of putting it, and I don't mean that in any offensive way. I really respect the geezer. It's just not my sort of stuff," he said with almost painful honesty.

## Sixties

But his renowned love of the Who's earlier work and their 'mod' allusions prompts Keiran to ask if he'd wished he was there when it all happened in the sixties.

"Naw — ending up on acid, maaaaannnn — I'd have committed suicide," he laughs. "No seriously, I'm glad I was down the 100 Club in 1976. I don't think there can have been a more exciting time than that... and if there was I don't care about it," he adds defiantly.

I UNCRUMPLE the scrawled piece of paper containing the track list of the new album 'ALL MOD CONS' and ask Paul to fill me in.

"All Mod Cons": "It's a signature tune, it only lasts about one minute 20."

"To Be Someone": "It's a pisstake of stardom. It's about getting dragged up with my trendy friends. They really 'dig' me (man) and I really 'dig' them. It's the rise and fall of a pop star."

"It's a constant theme for a lot of these songs — about the dreams of people and the graduating climax of everything."

"Mr Clean": "It's about a certain

type of person. I didn't actually meet him but I had contact with him."

"I was in a hotel with my girlfriend and he was just like one of those lecherous businessmen who have weekends away from their darling wives and I thought — 'I wonder if your wife knows you're out doing this.'"

You seem to be advocating monogamy.

"No, I believe in doing your own thing. But it's just the straight image, the pin stripe suits and moral attitude. I just think they should be more honest. They're the sort of people who kick their television after seeing the Sex Pistols. You know, the fine upholders of moral standards in our society. They're just a load of c + + + s when it boils down to it."

"David Watts": I picked it off a Kinks' album I bought in the States and thought it would be good for us to do. It sounded like a good single.

"You always know people like that. I just like to know one at school. He's just used the song. In fact, his last name was Watts as well... er."

What's he doing now?  
"He's a policeman!"

## Track by track

"The Night": "It's Bruce's song. It's just about a weekend away."

"In The Crowd": "It preys upon the 'Combine' theme. It goes into that a little deeper. It's the feeling I used to get when I used to go shopping. I don't know if you've ever been in a supermarket with a trolley and you walk around with that synthetic music in the background — suddenly you become dehumanised, like a robot."

"Billy Hunt": "It's about a dreamer. The type of person who wishes he was David Watts is, in fact, Billy Hunt. There's a bit of him in everyone really. He's the person who's always put down and can only

take so much before he breaks out. He dreams of being Superman and has Clark Kent posters on his wall or Farrah 'Fawcett' - Majors. There's a bit of me in it... I have David Soul instead (laughs).

"It's Too Bad": It's at this point that Calvin Most, son of Mickie, starts to play pinball until everyone fixes him with a deadly stare that makes him realise that the noise is not welcome. I consequently forget to ask about this one.

"The Place I Love": "It's a song about imagery. It's a subconscious song. It's just boy meets girl. Boy loses girl. Girl f + + ks off."

"No, to do it justice, it's a conscious attempt to write a song that meant nothing. Just a nice tune."

"Fly": "It's a love song. It's about the subtle ironies of certain relationships and situations."

## Violence

"A Bomb In Wardour Street": "It was a feeling I got when I went down the Vortex one night. It was very heavy and everyone was there for the violence, kicking each other in. I just thought how the scene had changed. They used to be there for a purpose — to see new bands and talk about new things. The song is an exaggeration on that point. The violence moves up to a head and erupts."

"Down The Tube Station At Midnight": "A geezer on his way back from work and he's going home with his takeaway meal and he gets beaten up by some thugs on the platform. He assesses his life as it flashes across his eyes and his last thought is that the takeaway curry is getting cold on the floor."

Have you ever seen anything like that happen?

"No, but I've seen it in daydreams when I think of terrifying positions to be in."

Do you ever have nightmares?  
"No, only in the daytime."





# ♫ boyfriends

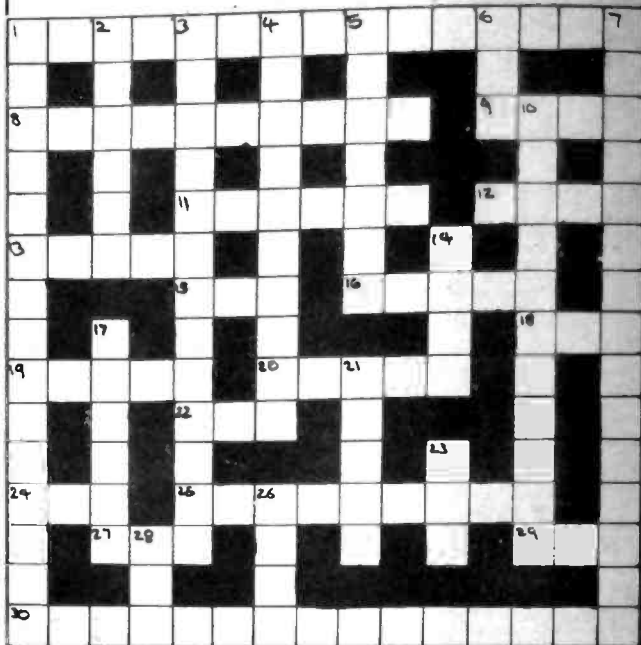
Don't ask me to explain  
new single - out now

currently on tour with **BLONDIE**



UP 36442

# XWORD



## CLUES

### ACROSS

- 1 ELO claiming that their album is the best (1, 3, 5, 6)
- 8 Darts' single for the summer of '78 (3, 7)
- 9 Joni Mitchell had a Big Yellow ... (4)
- 11 Blues guitarist who had 1964 hit with Dimples (6)
- 12 The Stones had a Tumbling one (4)
- 13 The number of steps to Heaven (5)
- 15 The band that brought us the crunch (3)
- 16 Hot Rod leader (5)
- 18 They told us that The Tap Turns On The Water (1, 1, 1)
- 19 Rory Gallagher's old outfit (5)
- 20 Elvis told us about This Year's (5)
- 22 Steve Marriott had a Humble one (3)
- 24 The number of years after (3)
- 25 Car Washers (4, 5)
- 27 1974, Pluto hit (3)
- 29 King Crimson album (3)

- 30 1971, Gilbert O'Sullivan hit (2, 6, 3, 1, 3)

### DOWN

- 1 Rod going out with the boys (1, 5, 2, 3, 4)
- 2 Patti Smith's religious occasion (6)
- 3 Jazz rockers that used to feature Chester Thompson (7, 6)
- 4 What Lindisfarne do when they get into trouble (3, 3, 4)
- 5 She had Too Much, Too Little, Too Late (7)
- 6 Feline Mr Stevens (3)
- 7 Bowie's crash course for the ravers (5, 2, 8)
- 10 He wanted to the elected in 1972 (5, 6)
- 14 Generation X frontman (4)
- 17 Label surrounded by water (6)
- 21 Riders of the Storm (5)
- 23 What Queen had seven seas of (3)
- 26 The Stones' Girls (4)
- 28 Reversible Steely Dan album (3)

## LAST WEEK'S ANSWERS

ACROSS: 1 Don't Fear The Reaper. 8 Nice 'N' Sleazy. 9 Camel. 12 I'll Be There. 14 Ohio. 15 Hill. 17 Eagles. 19 Daddy. 22 Telephone Line. 25 Roe. 26 Egg. 27 Wood. 28 Lemmy. 31 It Takes Two To Tango. 33 Yesterday Once More.  
DOWN: 1 Dancing In The City. 2 Nick Lowe. 3 Fender. 4 All I Have To Do Is. 5 Tea. 6 Aja. 7 Roll Away The Stone. 10 Moon. 11 Cool. 13 Enid. 16 U.A. 18 Ape. 19 Dream. 20 Red. 21 Bill. 23 Leg. 24 Bryan. 29 Batt. 30 Mono. 32 Aim.

# MAILMAN

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

# DAVID WOZ THERE

PETER GABRIEL: 'Now look 'ere, did I ask for my picture to be put in your rotten paper. I'll grow all my hair back just for that.'



CAN YOU find it in your heart to print a piccy of Peter Gabriel who I think is the most handsome rock star since Yul Brynner (sic) I'm an avid DIY fan as well, so I'll eat broken glass out of a bedpan for weeks in gratitude if you print one.  
Gabriel Hornblower of Hastings  
● Your wish is etc, and we've dug out the most hand-some photo we could find of pretty Peter. No nudes is good news, huh... unless bare palms get you going. MM.

have the guts to say it to his face. I have every record he has ever made, and I have enjoyed every minute of his music. Can you Mr Smith honestly say you've listened to all his records. (Yes - RS). Leo's music is UNBEATABLE! At least he's working for a living, and he works damn hard too, all you layabouts do sit in your office and criticise people's music. (Got a point there - Mailman. Oh shut up! - the rest of the staff). What harm has Leo done to you? I have been a Leo Sayer fan since he

first... Shirley Jones, Holy Island.  
● This letter has been terminated on the grounds that it is pointless and boring. And now over to member no 675342 of the Robln Smith fan club...  
Reading between the lines  
RE ROBIN Smith's review of Reading. I hope he gets well soon.

An anonymous well-wisher.  
● C'mon, Jimmy and Tom, don't be like that, we know you love Robin really...  
Introducing... Boney Powell  
LAST SATURDAY night I heard the title track of Boney M's new album 'Night Flight To Venus' and I can only say I was disgusted by what I heard. It seems to me that Boney M have taken 'Dance With The Devil' produced in 1973 by Cozy

Powell, and added a few words. I ask you to listen to 'Night Flight To Venus' and 'Dance With The Devil' and give me your opinion about this con. Do you think they sound the same?  
LJ Gregory, Romford, Essex.  
● The learned opinion of RM's resident Boney M expert, John Shearlaw eq: "No".

Foreign bodies  
Foreigner are a band As dead as dead can be First they murdered Reading And now they're killing me.  
RU Apratt Too?, The Pre - Fab, nr Reading

Stiletos and gymslips  
PLEASE, PLEASE, please could you print a picture of Alf Martin in frilly black panties and stiletos (spurs and whips would be appreciated). Also if possible, could he be accompanied by Tim Lott posing in schoolgirl gymslip and a strictly indiscreet pose.  
Richard the ball point.  
● AAAAAARGH!!! - Mailman.

A precocious paperboy writes  
I NOW know why you bring your rag out on Saturdays instead of Thursdays:  
(a) the shops are shut on Sundays;  
(b) you sell so few copies that this is the only way you can get people to write to your letters page.

WHAT IS Sheila Prophet on about? (Re: Studio 54). So she didn't get made a fuss of that is no reason to Bullshit our British DJs and punters. If Studio 54 is average I'd like a bit of average English Discos.

The place is a knock-out and Sheila just didn't make it. And its about time you people realised that its up to a club manager wether or not he lets you take photos even if its tough that he's changed his mind. As for London discos - well you know as well as I do that its ni impossible to get into some clubs. And why compare the Embassy - I haven't been in it yet - can't get to it but I know the equipment they installed and therefore know its limitation compared with the USA clubs.  
Now that you have at last decided to write about discos for goodness sake get someone with some sense and who is not on an ego trip.  
David Saunders

● Illiterate letter of the week. I did not - as you put it - Bullshit British DJs or punters. There is a large difference between being 'made a fuss of' and being treated with basic good manners. Good manners were noticeable by their absence around Studio 54. Knowing absolutely nothing about equipment, the Embassy Club seemed to my novice eyes to be pretty close to Studio 54 in terms of the decor and the posey clientele. And what exactly do you mean by 'at last' - what do you think James Hamilton's being doing every week for the last five years? - SP.

crummy little letters yourselves. If this situation is not immediately corrected I shall simply have to end it all and kill the neighbour's canary. A true Wolverhampton Patriot.  
● Wolverhampton? WOLVERHAMPTON! WOLVERHAMPTON!! Where the hell is Wolverhampton?

## Black Widow's revenge

WHEN ARE your journalists going to realise that Ritchie Blackmore doesn't like giving interviews so what's the point in trying to get one, because that crap last week was just a waste of a page.  
And who the hell was the prat who said that Geddy Lee writes rubbish and tripe? I used to think

RM wasn't too bad a paper but I'm not so sure now.  
A heavy metal fan, East Kilbride.  
PS. Wait till Black Widow's first album comes out then you'll see that heavy metal rules.  
● Notes for new readers: Black Widow were a group who enjoyed brief infamy in the '69/70 era. Their speciality (I kid you not) was performing satanic ceremonies onstage. Unfortunately however, all this black magic did not help them to sell records. Surely East Kilbride isn't that far behind the rest of the world? (Yes it is! - the entire population of East Kilbride).

## Sayer don't mind

I THINK the view Robin Smith gave on Leo Sayer's new album was disgusting to say the least. I bet you wouldn't



CAN you spot a rock star?



CAN you spot a musician?

## Oh goodie! A death threat

OKAY, so why do it? Why do all you at RM totally ignore us in Wolverhampton? Never do I see a single letter printed from a person (or non person come to that) who lives in Wolverhampton. This confirms my suspicions that you write all of those

I HAVE come to the conclusion that the Beatles are Status Quo ripoffs. 'Lucy In The Sky With Diamonds' is just the double of 'Ice In The Sun'. Never mind, Quo are bigger than the Beatles ever were. So

George, Ringo, Paul and John, you are just crap.  
Steven 'Quo' Oliver, Glasgow.  
Why, OF COURSE! We at RM have always suspected that the Beatles were

heavily influenced by Quo's modal progressions. For years we have waited for someone like you to come along. Someone with INSIGHT. Someone with the courage to reveal THE TRUTH to an unenlightened world. And at last - you're here. Our hero!

# Beatles/Quo shock link

Edited by SUSANNE GARRETT.  
Send your problems to Help, Record Mirror, 40 Long Acre, London WC2E 9JT.

# HELP

## LONG DISTANCE LOVE

I FIRST met my American penfriend a few years ago. She came to the UK for a short holiday and stayed at my parents' house. Our relationship seemed to grow and one night we slept together but at the end of our time together, she didn't want to know me and when she went back I was shattered. In January 1977, when she visited England with her family, I tried to get her into my room to kiss her, but she totally ignored me. I was so frustrated and hurt because it was a one-way thing.

When they moved to Japan she started writing again, and recently she's been signing 'love from', but I feel out of love with her and wondered how I could have continued a holiday romance that long. Soon, she's visiting us again for a weekend, and all the old feelings are back. Should I kiss her or should I treat her as a friend and be frustrated that I lost my chance?

Rick, Croydon

• You should know whether or not your

penfriend cooled-off after you slept with her on that one occasion so long ago, and, from what you say there's no doubt that she did. As you admit yourself, absence hasn't made your heart grow much fonder either and until you heard she was visiting you again, your emotions were distinctly chilly too. Examine your motives for the upsurge in your adrenalin when you think of being close to her again. Aren't you anticipating her visit with excitement out of nothing more than blatant curiosity based on an unhealthy nurturing of old wounds, almost if not quite healed now?

Don't play silly games and totally ignore her when she arrives if you still feel something for her. Play it by ear and be true to yourself. When she appears, you may wonder what you ever saw in her. If you do still fancy her and just have to show it, accept that you could be hurt again, yet try to realise that nothing you can experience now could be any worse than the slow freeze treatment of before or total non-ac-

ceptance of last time around.

Treat her at least as a friend. That's all you can do. If anything more positive happens, you'll be pleasantly surprised. But bear in mind that even if the old flame rekindles, it can't last for ever. Any resurrected relationship is hardly likely to be more than transitory. She's based in Japan — you're in England. You've always been penfriends at the root of the matter — don't expect too much.

### My girl was raped

I'VE BEEN courting a girl I love very dearly for two months (I'm 21 and she's 17), but am now faced with a problem that has shattered my whole life. My girlfriend recently confessed that a year ago her previous boyfriend raped her. She says she told me because she loves me very much and simply wants to forget this nasty experience which she has suffered.

Apparently she fought with him while he attempted to make love to her and because of this he didn't reach a climax or ejaculate. She had to claw at his face before he released her. This makes me sick and very angry.

My girlfriend won't tell me anything about this boy — where he lives and so on, because she knows what I would do to him. Each time I've seen her since she told me about this, all I can do is cry or express my anger at that boy. She cries too and tells me she wants to forget about it. But how can we?

At least he didn't take

her virginity from her. She tells me that at the age of 18 she had to undergo an examination which took her virginity away.

What can I do?  
Dick, Newcastle-upon-Tyne

• Understandably, you feel anger and resentment against this boy for subjecting your girlfriend to such a traumatic and potentially damaging experience but you're currently wallowing in your own emotions, and this isn't helping anyone — not even yourself. You're certainly not making it any easier for her to handle the pain of the past by pressing her for more and more information which she clearly isn't ready to give and bringing up the subject time and time again.

Let's get one thing straight. She didn't "confess" when she told you she'd been forced into intercourse. She trusts and cares about you enough to have been honest about an unpleasant encounter which has left its mark and will take time to live through. You have no right to punish her because she's no longer the virgin you believed her to be. Give it a rest.

Instead of poisoning your present relationship by brooding on the past, you must accept that she has finished with this boy and try to build on the trust that's gradually growing between you. Neither you or your girlfriend will be able to erase the memory of her experience, so you'll have to learn to live with it, as she is trying to do. Talking will help — but only when and if she wants to.

### Kissin' cousins

I AM in love with my cousin and I think she feels the same way about me. Though I'd like to marry her, my parents tell me I cannot marry a first cousin. Is this true?  
John, Edinburgh

• There's nothing in law to stop you from marrying a first cousin if you want to, although medical sources are of the opinion that prolonged inbreeding from generation to generation causes the emergence of hereditary physical and mental defects. A one-off marriage to a first cousin doesn't carry the same risk. But are you sure she wants to marry you?

### Gay contacts

I AM a homosexual and would like to meet others in the same situation as myself. Is there a nationwide service I can contact for full details of pubs, clubs and groups in my area and elsewhere?  
Dave, Devon

Ring Gay Switchboard on 01.837.7824 for information on groups to join and places to go nationwide. If you have problems and hassles they'll lend a sympathetic ear too.

• VIC OF Bournemouth and Sue of Rochester please send your full addresses for a personal reply. Individual replies are always given, but could you please send stamped addressed envelopes.

# FEEDBACK

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

### FAN CLUBS

- In response to popular demand here's a whole bunch of fan club addresses:
- Boomtoun Rats — 44 Seymour Place, London W1.
  - Boney M — c/o Mel Kirtley, 42 Barrington Drive, Glebe, Washington, Tyne and Wear, NE38 7RD.
  - Blondie — P.O. Box 5130, FDR Station, New York 10022, USA.
  - Frank Sinatra — F.S. Music Society, 60 Highland Way, Redditch, Worcestershire.
  - George Harrison — Euro Atlantic, 17 Halkin Place, London SW1.
  - Genesis — Hit & Run Music, 10 Madox Street, London W1 City Boy — c/o Nigel Davis, 46 Browning Avenue, Sutton, Surrey.
  - Andy Gibb — P.O. Box 247, London WC2 ROAX.
  - Thin Lizzy — c/o Cathy Wake, 2nd Floor, 52 Dean Street, London W1.
  - Dusty Springfield — International F.C., 42 Oxford Gardens, London W10.
  - Demis Roussos — 72 Westfield Avenue, London SW13.
  - Graham Parker — Shelly, 28 Alexander Street, London W2.
  - Cliff Richard — P.O. Box 4164, Amsterdam, Holland.
  - Wings — P.O. Box 41UP, London W14UP.
  - Queen — 5 Camden Street, London W8.
  - Johnny Mathis — 2 Links Road, Marple, Stockport, Cheshire.
  - Abba — 2 Sheep Street, Highworth, Swindon, Wilts.
  - Roy Orbison — 21 Daventry Gardens, Harold Hill, Romford, Essex.
  - Earth Wind & Fire — D. Hollywood, 70 Charlotte Road, Wallasey, Merseyside.
  - Steve Harley — c/o Ros Fleetwood, 45 Kerridge Court, Kingsbury Road, London N1.
  - Olivia Newton — John — 8986 Sunset Boulevard, Hollywood, California 90069, USA.
  - Johnny Cash — c/o Diane & Barry Rowden, 7 Victor Road, Colchester, Essex.
  - Journey — P.O. Box 404, San Francisco, California 94101, USA.
  - Johnny Nash — c/o Sandra Mundy, 6 Hoyd Road, Bury St Edmunds, Suffolk.

POSTAL BARGAINS FROM PERMAPRINTS (DEPT. R20), PO BOX 201, 96 NEWINGTON GREEN ROAD, LONDON N1 4RR

## 'PUT COLOUR ON YOUR CHEST'

WITH PERMAPRINTS 1978 RANGE OF DESIGNS PRINTED ON TOP QUALITY GARMENTS

- 108. HAVE ANOTHER T-SHIRTS Only £2.20 Each (or £4 any 2)
- 124. BIONIC COCK Heavy Cotton Fleece Lined SWEAT SHIRTS Only £4.20 Each (or £8 any 2)
- 174. LORD OF RINGS
- 250. PUNK PANTHER
- 251. TOO THICK
- 679. IDIOT
- 125. VULTURES
- 277. BULLET HOLES
- 315. HAWKWIND
- 309. BLK. SABBATH (GLITTER)
- 311. AC. DC. (GLITTER)
- 296. KISS (GLITTER)
- 186. STATUS QUO
- 277. BLONDIE
- 300 DARTS
- 323. QUEEN (GLITTER)
- 310. EARTH BAND (GLITTER)
- 312. SLOW DOWN
- 134. GENESIS

### NOW AVAILABLE FROM PERMAPRINTS COLOURFUL BUTTON BADGES

Large Size 7 1/2" dia. complete with pin and do-lass PVC finish with the following titles:

- BLISS
- AC/DC

All above badges only 40p each or £1 for any three + 10p P&P to total order.

### ALSO AVAILABLE FROM PERMAPRINTS LEATHER WRIST BANDS 1 1/2"

Wide tan leather embossed with the following:

- W1 Hawkwind, W2 Yess, W3 Genesis, W4 Led Zep, W5 ELO, W6 Status Quo, W7 Rainbow, W8 Floyd, W9 Blondie, W10 Queen, W11 Dylan, W12 Bk Sabbath, W13 Boomtown Rats, W14 Ellis, W17 Hendrix, W18 James Dean, W19 Bowie, W20 Stranglers.

Only 90p each + 10p P&P to total order.

### A MAN IS AS YOUNG AS THE WOMEN HE FEELS

317. AS YOUNG

CONTENTS untouched by human hands  
CERTIFIED all moving parts in working order

GUARANTEED PURE 129. CONTENTS

### TUBES

299. TUBES

### GENESIS

325. GENESIS GLITTER

PASS IN THRU LONDON VISIT OUR SHOP AT 292 HOLLOWAY ROAD LONDON N7

TRADE INQUIRIES WELCOME

CALLING ALL CLUBS GROUPS ETC HAVE YOUR OWN DESIGN PRINTED ON T-SHIRTS (MINIMUM QUANTITY 20) WRITE IN FOR DETAILS

### NEW TO THE BADGE WORLD RAINBOW ROCK

PIN-ON BADGES  
RAINBOW REFLECTIVE GLITTER DESIGNS THE MOST COLOURFUL DESIGNS ON THE MARKET

Only 55p each (or 2 for £1) + 10p p&p

TITLES AVAILABLE: EARTH BAND, YES, STATUS QUO, TUBES, ELVIS, BLK. SABBATH, ABBA, KISS, FRAMPTON, THE WHO, FLOYD, DARTS, HAWKWIND, CLASH, RATS, BLONDIE, RAINBOW, BEF GEE, AC. DC, JAM, O. NEWTON JOHN, GENESIS, THIN LIZZY, SEX PISTOLS

PLEASE ADD the following for Postage and Packing: One garment add 25p (50p for abroad). Two or more garments add 35p (70p for abroad). For four or more garments add 65p (90p for abroad).

PERMAPRINTS LTD. (DEPT. R20), PO BOX 201, 96 NEWINGTON GREEN ROAD, LONDON N1 4RR

Name (Print clearly) \_\_\_\_\_

Address \_\_\_\_\_

Please rush T-SHIRTS (Notal) \_\_\_\_\_

SWEAT SHIRTS (Notal) \_\_\_\_\_

Sizes/Colours \_\_\_\_\_

Other items \_\_\_\_\_

Enclose £ \_\_\_\_\_

When ordering, if not enough room on order form give full details on separate piece of paper

# SOUL

## Smarter than yer average Millie

SHEILA PROPHET reports on new Jackson heights

YOU'LL FIND Millie Jackson's New York office high up in a seedy block just off Broadway. Her door, as you step out of the lift, is third from the left, right in between Acme Promotions Ltd and Rip Off Management Incorporated. Yes, it's that kind of a place.

Inside the tiny two-room office, though, Millie's one woman enterprise is running as smoothly as any multi-million dollar corporation.

As well as writing and performing, Millie also manages herself — and lately, she's even begun promoting her own live gigs. All, apparently, without any problems.

The secret of her business success?

"I lie a lot," cackles Millie, perching on the settee which all but takes up the length of the room. Dressed in jeans, with a denim cap stuck on her curls, she looks younger, softer and more approachable than in her publicity photos.

"Due to the fact that people think you're either represented by somebody, or you're no one. I'll call up people and say, 'Hello, we represent Millie Jackson' and people will be talking to me without knowing it."

"I used to have problems," she admits, "but it was nothing to do with being a woman. It was more to do with singers in general. Musicians didn't respect singers because they didn't know the music: they'd say, 'What key is this in?' and the singers wouldn't know, so the musicians would be putting them down. But I knew music, so I got over that gap immediately."

"I really haven't had many women problems. I had entertainment problems, same as everybody else has. I think, with a lot of women, it's in their minds: they think things happen because they're women. I used to think it was because I was a woman, until I talked to men and found they had more problems than me!"

Millie Jackson Promotions has recently come about because, Millie reckons, "No one has any confidence in me as a headliner."

"The average club might hold seven or eight hundred people: I'm running them over. The next step is two or three thousand, but people don't have confidence in me to pull in that many people unless it's in a club. Now you can count on one hand the clubs that hold that many people — that's the problem."

"So I'm taking a chance on myself, I got the Moments, and we're going out. I got a couple of 4,000 seats, the rest are 2 or 3000."

Millie's current show, like her new album, entitled, 'Get It Outcha System' will unfortunately not be seen in Britain because of the massive expense of bringing it over here. But



MILLIE JACKSON: managing herself

just to make you jealous, here's a brief run-down of what you're missing...

"I didn't want to do just the regular one act on and then you're off," she says. "And I had seen this ventriloquist, Starvin Marvin, and he was good, so I hired him. And the Moments — we worked together on the Steamroller tour. This was a long time ago — with the O'Jays and the Chi-Lites and the Detroit Emeralds and the Main Ingredient. We all got on the 'Love Train' together. That was fun. The O'Jays are earning as much today as that whole package got then!"

"The whole thing is based round this book — we got a giant book on stage. It's called the System and everyone comes out of the pages of this book. Chapter one is The Cheating System, and chapter two is the Heating System, so in there you do all your hot songs. Chapter three is the Nervous System, and you do all the songs that get you upset, and that last system — chapter four — is the Soular System, where you do all your soulful songs that didn't fit the other systems. Then we have the finale, with everyong coming onstage, and we have a dance called the System dance, and a song called the System Dance."

Sounds like fun, Millie. But — here's the vital question — will it be dirty? "No, it's no dirtier than the last show," she grins. "No, my act really isn't dirty, it's just that I've

got classified as being dirty because I've said things on record that are taboo. But onstage, I've seen a lot of people who say and do things worse than I do."

"Due to the fact that I did it first, I can get away with it. I've been classified, and I have to live with it. Like, I booked myself in Jackson Mississippi, and when they sent me the contract, they had underlined the obscenity clause in red! One clause said 'Obscene language must not be used' and another said 'Language liable to incite the audience to do or say obscene things'."

"So I got in touch with the police department and said, 'What's obscene in Mississippi, because everyone's got their own ideas?' We've got thousands of cases in court just now about what's supposed to be obscene. So I talked to someone there and they said it was quite all right for me to say 'shit', 'bitch' and 'ass'. He said I would have no problems, and could some people from the police force have tickets to see me?"

All this dirty talk has, over the years, built up Millie's reputation as quite a sexy woman. How does she feel, reporter asks earnestly, about men regarding her as a sex object? "Hub?" she says. "Sex object? Who said that? Oh yeah? Well, right on!"

She throws back her head and laughs her infectious laugh. "That doesn't bother me. They're not gonna get any, so they can look all they like!"

# Raymond Froggatt SOUTHERN FRIED FROG

"It's finger pickin' good!"



Wipe the grease off your turntable and slap on a heaped up helping of 'Southern Fried Frog' — an appetising blend of catchy toons and tasty guitar from Raymond Froggatt, cooked up in Nashville, Tennessee.

On Tour with Tammy Wynette

- September 6th Southampton, Gaumont
- September 7th Hammersmith, Odeon
- September 8th Coventry Theatre
- September 9th Ipswich, Gaumont
- September 10th Norwich, Theatre Royal
- September 11th Peterborough, A.B.C.
- September 13th Liverpool, Empire
- September 14th Middlesbrough Town Hall
- September 15th Glasgow, Kelvin Hall
- September 16th Aberdeen, Capitol
- September 18th Oxford, New Theatre
- September 19th Stoke-On-Trent, Jollies

The cool selection for a hot month

Raymond Froggatt 'Southern Fried Frog' On Jet Records JETLP 209 Also on cassette

Features the new single 'Me And My Ideas' JET 119





# DON'T FEED THE MEMBERS

They've got plenty spare ribs already!

WHEN YOU hit the bottom, at least you have one thing you can look forward to — things have to get better.

The Members have found this cliché to be true. They've had a good single — 'Solitary Confinement' and there's the faintest whiff of optimism running through the camp.

According to rhythm guitarist JC: "There was one incident at the Roxy in London. It was Chelsea's last night and we turned up with all our gear and the people at the door said £1.50 please. So we said 'but we're the Members' and they replied 'we don't have any members'."

That sort of farce is becoming a bad dream and a series of gigs at Hammersmith's Red Cow has built up a small but growing bunch of suburban devotees.

Lead singer Nicky Tesco provided the explanation: "The new fans probably relate to us because we are suburban and a lot of our suburban mentality comes over in our songs".

Four of the band come from the Camberley area. Nicky's from the town itself, drummer Adrian Lillywhite is from Egham, JC hails from Bagshot and bassist Chris Payne is on the airport side of town. The final member, lead guitarist Nigel Bennett, comes from the east end of the metropolis.

Their first single 'Solitary Confinement' was about those who believe that London's streets are still paved with gold and the city is buzzing with the constant whirl of parties and clubs.

"When I first moved up to London," explained JC, "I lived for a year in a bedsit and for the first few months I was very much on my own. "It wasn't that life was difficult.



It's just that I became so insular and lonely. When I joined the Members I wanted to do something about the thousands of lonely people who won't even admit that they're lonely."

It's the day in the life of a bank clerk, chips in Nicky. "Our song 'Chelsea Nightclub' is the next step up. It's when you've met one mate and you've read in William Hickey that these places are in."

JC continues. "We used to come up from Camberley for the weekend and we used to go to this club in Chelsea right in the middle of the disco scene. It was great because everyone was immaculately dressed and the minute you walked in, you felt it was unbelievable.

"It's not a protest song at all, it's more 'wow this is great'. Sure the beer's 60p but this is just something else.

"We don't like to tell the audience what to think. If you reflect it like a mirror you can tell far more about it than statements like 'If The Kids Are United'. A caricature is more real because it's got those corny edges to it."

"I used to write 'What the world needs now' and 'What we ought to do' songs but nobody likes to be told what to do. I prefer to think 'right — well I never thought about that side

of it before,'" adds Nicky.

"Look at the revolutionary punk bands or whatever you want to call them — I mean who are they trying to kid now? They've got their good record advances. Why don't they stop singing about 'ripping down the walls' 'The walls aren't ever going to be ripped down. You can change the walls or paint them a different colour. But if you can handle the brush and maybe paint the wall then you can be in a better position."

"People like stories. Our songs like 'Love In A Lift' and 'Sally' are impressions but it's caricatured," continued JC "All the choruses are bloody obvious. There's no point in singing a song that nobody can suss out. If you're playing the London pubs we always want to feel that they will know at least two choruses by the time they leave.

"There are so many groups where you can't hear the words. That's why a talking piece is always good. When Nick does the 'I used to live in Camberley' part of 'Solitary Confinement', everyone stops and cranes toward the speakers"

Nicky interrupts: "The fact that you're telling a story — those kids don't walk around all day saying they're going to smash the system. They go around saying that they're gonna get smashed. The weekend's here, a part Saturday night and a gig tonight. Those are the sort of things that had an effect on me."

"I thought that when you were interviewed by Record Mirror you got asked what's your favourite colour," says Nicky. "What's your fave colour, Nicky. "Puce!"

Try green — suits you better.

MIKE GARDNER

# Are the Pop Group washed up?

Philip Hall doesn't think so. He talks to the group currently touring with Patti Smith

EIGHTEEN MONTHS ago a pop group formed. Great original story, isn't it? These five self-taught musicians, average age 18, called themselves The Pop Group. The obvious name for a far from obvious sound.

London College of Printing. The blank, glass and concrete surroundings were the perfect backdrop for my first experience of The Pop Group phenomenon.

"We will break the speed of change. We will tame eternity." My initial reaction was

one of surprise. The music was an uncompromising mesh of jerky rhythms, weird but emotional. Their grey clothes added to the air of 'mind' movement, like watching black and white television; your imagination does the work. Comparisons are impossible.

"We can't be connected with any other band. We are trying to innovate. If the music is something new then there isn't any definition for it." — Mark Stewart, Pop Group singer.

Their songs are their own. Their songs are those of a pop group — short, sharp, powerful and new. Their songs are those of The Pop Group —

erratic, intense, personal and imaginative.

Lyceum. The Strand, Supporting Otway & Barret! A confrontation gig. The audience refused to accept The Pop Group. Cans and bottles were thrown in an effort to get rid of them. Hostility is a form of reaction, however extreme, and at least it's better than no response.

Even DJ Nicky Horne couldn't resist adding a sarcastic "Thank you lads", halfway through the band's final number. Yes, the same Nicky Horne who last year said that he'd never play any 'punk rubbish' on his influential programme. You've heard it all before, but if Nicky Horne dislikes the band, then it's a reasonable bet that they are different enough to catch on.

After these two gigs I was still unsure about my feelings towards The Pop Group. At times the intensity of their set seemed to cause a feeling of stunned boredom. The Pop Group may be ahead of their time and therefore 'modern' audiences still find it hard to accept them.

"We're trying to give to audiences something they've never had before, something that elates them totally." Simon Underwood, bassist.

Meeting the band convinced me that they're not pretentious. They would like to be known as artists rather than just musicians. They think that at first people may be scared by them. To their annoyance they were recently dubbed 'a Pop Group gig and not smile,' said Bruce Smith, drummer.

"A lot of people are under the false impression that you are meant to come along to a Pop Group gig and not smile," said Bruce Smith, drummer.

"Truth in a feeling, not a sound. We don't need words throw them away."

On stage the band are not robotic machines. They may be creating futuristic music but as Mark says: "We're trying to be human and emotional. We try and strip ourselves bare when we get on stage, in fact we're really soulful."

"At the moment people are startled when they see us, so we are still jarring them into recognising things. We have got to get rid of all their preconceptions about music," said Gareth Sager, guitarist.

"We don't hold anything back when we play and we hope that some people can feel that." — John Waddington, guitarist.

"After the new wave a lot of people gave up and didn't bother to try and listen to new ideas. We are trying to create a future for music." — Bruce Smith, drummer.

"The Pop Group are trying to start a personal revolution. We are into personal politics, changing things for yourself and actually building your own world." Mark, again. End of Pop Group philosophising.

On stage they are, at times, wandering and you can lose concentration. On tape everything fits into place. They are controlled, accessible, uplifting and at times even catchy. Their potential is immeasurable. Over the top I know, but I just want to make sure that you forget about Akron and, all its gimmicks, cos we've got ourselves the truly important Pop Group, all the way from Bristol. The name shouldn't be hard to remember.



# The Best of Autumn at Boots



**INTRO OFFER**  
**£144.95**

**Philips AH970 Stereo Music Centre**  
Comprises 2-speed record deck, compact cassette system and radio with LW/MW/VHF stereo reception. Boots Normal Price will be £159.95. **Boots Introductory Offer Price £144.95\***

**DOWN TO**  
**£18.95**

**Philips AL380 Radio**  
Lightweight mains/battery operated radio with rotary controls and telescopic aerial. LW/MW/VHF reception. Boots Normal Price £19.95. **Boots Special Offer Price £18.95\***

**INTRO OFFER**  
**£119.95**

**Philips SRR774 Stereo Radio Recorder**  
Powerful 2 x 3w RMS output. From radio or cassette. LW/MW/SW/VHF stereo reception. Spatial stereo control, plus every facility for the enthusiast. Boots Normal Price will be £129.95. **Boots Introductory Offer Price £119.95\***

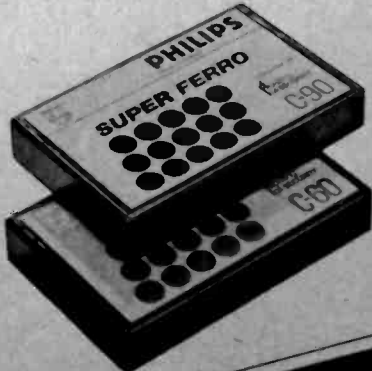
**Some of the other Philips bargains**

	Normal Price	Special Offer Price
Philips AL072 Portable Radio	£7.90	£7.15*
Philips AH990 Music Centre will be	£129.95	(Intro Offer) £119.95*
Philips N2210 Hipster Cassette Recorder	£23.95	£21.95*
<b>Philips Tapes give good results in all recording equipment</b>		
<b>Standard Ferro</b>		
C60	79p	74p*
C90	99p	89p*
C120	£1.30	£1.15*
<b>Super Ferro</b>		
C60	99p	89p*
C90	£1.30	£1.10*

When it comes to audio equipment Philips and Boots are very much on the same wave length this Autumn. Because Philips are simply years ahead. And our prices are right up to the minute.

You'll find everything from tapes to headphones. From music centres to portable radios.

So come to Boots. And listen to Philips.



Access and Barclaycard welcome  
\*At these special offer prices until 23rd September.  
From Boots Audio Departments subject to stock availability.

**Make the most of your Boots.**

# 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.



BOB GELDOF and his boys at Knebworth on Saturday

COME Saturday, Knebworth mark two hits the road, headlining Frank Zappa, specially imported for the occasion. *The Tubes*, *Boomtown Rats*, *Dave Edmunds Rockpile*, *Nick Lowe*, the non-hirsute *Peter Gabriel*, and *Wilko Johnson's Solid Sunders*. Howzat for a day out, and cheap at the price.

After Knebworth, Cardiff - spawned chanteur *Dave Edmunds* makes trax at Hemel Hempstead Pavilion (Sunday), with more dates to follow next week fax. Meanwhile, *Blonde*, the band with the best publicity machine since *Greta Garbo* kick-off their long-awaited UK tour at London Hammersmith Odeon (Saturday), moving on to Portsmouth Guildhall (Sunday), and Newcastle City Hall (Tuesday).

Noo nooses at the ready, those grand old men of British punk, *The Stranglers* get off at Lancaster University (Monday), continuing to be consigned to the provinces at Dunfermline Kinema (Tuesday), and Aberdeen Ruffles (Wednesday).

Fresh-faced *Robert Palmer* plays four dates instead of the two originally planned - catch the Transatlantic breeze at Oxford New Theatre (Sunday), Birmingham Odeon (Monday), and a double-niter at London Hammersmith Odeon (Tuesday and Wednesday).

Meanwhile a resurgent *Alvin Lee's Ten Years After*, dilettantes only, play London Hammersmith Odeon (Friday).

For blasts from the even more distant past, check-out *Camel*, supported by *Ian Matthews*, opening a two month tour this week. First-off at Croydon Fairfield Halls (Sunday), Brighton Dome (Monday), and Portsmouth Guildhall (Tuesday).

Country queen *Tammy Wynette*, a revamped *IOCC*, a much-the-same-as-usual *Al Stewart*, *Valves*, *Zones*, *Skids* do it elsewhere. Even ol' blue eyes is back (who? - Ed).

Study the listings with computer-like application, but don't forget to ring before you go.

## THURSDAY

### SEPTEMBER 7

- AIRDRIE, Snug Bar.
- Necromancer
- AYLESBURY, Friars (89984), Michael Chapman
- BELEFAST, Ulster Hall (21341), The Stranglers
- BIRMINGHAM, Hippodrome (021-6022 2576), Renaissance / Ian Matthews
- BIRMINGHAM, Night Out (021-422 2233), The Temptations
- BLACKPOOL, Jenkinsons (29203), Magic
- BRADFORD, Princeville (78845), The Edge Band
- BRIGHTON, Alhambra (27874), Nightrider
- BRIGHTON, Hungry Years (29294), Jodey
- BRISTOL, Crookers, Stoney
- BROMLEY, The Grasshopper, Matchbox
- CANNOCK, Norton Caines
- Don Track, Quartz
- COVENTRY, Climax, The Cruisers
- COVENTRY, Tiffanys (24570), Menace
- CREDITON, Old Market House, The Fiars
- DEWSBURY, Turks Head (483700), Race Against Time
- DUNFERMLINE, Glen Lounge, Mother Earth
- GORLESTON, Cap and Gown (Gt. Yarmouth 61781), The Needles
- HALIFAX, Good Mood, The Luters
- HIGH WYCOMBE, Nags Head (21758), Warm Jets
- LEEDS, Florde Green (623470), Radio Stars / Reaction
- LEEDS, Royal Park (785076), Agony Column
- LINCOLN, AJ's (30874), Alwolden Jets
- LONDON, Brecknock, Camden Road (01-485 3073), Tennis Shoes
- LONDON, Bridge House, Canning Town (01-476 2889), Zaine Griff
- LONDON, City Arms, Angel Club (01-442 2998), Mac Curtis / Matchbox
- LONDON, Dingwalls, Camden Lock (01-267 4967), The Vibrators
- LONDON, Freemasons Tavern, Romford Road (01-534 8264), Rednits
- LONDON, Hammersmith Odeon (01-748 4081), Tammy Wynette
- LONDON, Marquee, War-dour Street (01-437 6003), Trans Am
- LONDON, Music Machine, Camden (01-387 0428), The Skids / The Zones
- LONDON, Nashville, Kensington (01-603 6071), Sandy & The Backline
- LONDON, Pegasus, Stoke Newington (01-226 5030), Trans Am
- LONDON, Rock Garden, Covent Garden (01-240 3961), Doll By Doll
- LONDON, Ronnie Scotts, Frith Street (01-439 0747), Horace Silver
- LONDON, Royalty, Southgate (01-856 4112), Riot Rockers / Johnny and the Roccas
- LONDON, Tooting Beck Hospital, Panther
- LONDON, Windsor Castle, Harrow Road (01-286 8403), Southern Ryda
- MELTON MOWBRAY, Painted Lady (812121), Love Affair
- NEWCASTLE, City Hall (20007), The Shadows
- NORWICH, University Of East Anglia (82088), Dave Edmunds' Rockpile

- PAISLEY, Three Hor-shoes, (041-860 9965), Charley Browne
- PERTH, St Albans Hotel, Underhand Jones
- POLESWORTH, Mens Club, The Incredible Kidda Band
- PLYMOUTH, Metro (51326), Angletrax
- SHEFFIELD, Limit (730940), Tang Der Youth
- STOCKTON, Portrack Club, Blitkrieg Dog
- SWANSEA, Circles, The Records
- UXBRIDGE, Pinn Inn, The Injections
- WANTAGE, Swan Inn, (3700), Wheels
- WARRINGTON, Sankey Forum, Tomy Makem and Liam Clancy
- WINSFORD, Civic Hall (2944), Mike Harding / Hedgehog Pie

- Canning Town (01-476 2889), Jerry McAvoy's Jam
- LONDON, Brollies, Richmond, Muses
- LONDON, City Arms, Angel (01-233 2369), C Gaa 5
- LONDON, Dingwalls, Camden (01-267 4967), Teasa D'Abreu Band / Straight 8
- LONDON, Hammersmith Odeon (01-748 4081), Alvin Lee's Ten Years After
- LONDON, Hope & Anchor, Islington (01-359 4810), BZZ's
- LONDON, John Bull, Chiswick (01-994 0062), Cheap Flights
- LONDON, Nashville, Kensington (01-603 6071), The Skids / The Zones
- LONDON, Pegasus, Stoke Newington (01-226 5030), Tiger Ashby
- LONDON, Rochester Castle, Stoke Newington (01-249 0198), Gentry
- LONDON, Rock Garden, Covent Garden (01-240 3961), Champion
- LONDON, Ronnie Scotts, Frith Street (01-439 0747), Horace Silver
- LONDON, Upstairs at Ronnie's, Frith Street (01-493 0747), Pleasure Zone
- LONDON, Tidal Basin, Canning Town (01-476 7791), Dog Watch
- LONDON, Western Counties, Paddington (01-723 0855), Rednits
- MANCHESTER, Apollo (081-273 1112), Renaissance / Ian Matthews
- MELTON MOWBRAY, Painted Lady (812121), Love Affair
- MIDDLESBROUGH, Rock Garden, Chelsea
- MIDDLETON, Civic Hall (081-643 2470), Mike Harding / Hedgehog Pie
- NEWBRIDGE, Innate (243019), The Luters
- NEWCASTLE, Mayfair (23109), Radio Stars / Reaction
- NEWPORT, Village, Jenny Dares
- NOTTINGHAM, Black Boy, George Melly
- OTTERSHAW, Ambulance Station, Panther
- OXFORD, Oranges & Lemons (02960), Scratch
- PENARTH, Paget Rooms (707201) Rudi and the Russians / Red Beans and Rice
- PERTH, St Albans Hotel, Flipper
- PORTRUSS, Arcadia (02097 23786), The Stranglers
- READING, Merry Maidens (81481), Apostrophe
- REDFERNS, Stickey Wickel, Dawnweaver
- SCARBOROUGH, Penthouse (83204), The Late Show
- SOUTHEND, Top Alex, Too Much
- STERLING, Mecca (57868), Alwolden Jets
- TUNBRIDGE WELLS, Camel / Michael Chapman
- WAKEFIELD, Theatre Club (73021), The Shadows

## FRIDAY

### SEPTEMBER 8

- ABERDEEN, Capitol (23145), Ioc
- BATH, Brillig (64364), Big Chief
- BIRMINGHAM, Barbarellas (021-648 9413), Tanz Der Youth, The Fiars
- BIRMINGHAM, Night Out (021-622 2233), The Temptations
- BLACKPOOL, Jenkinsons (29203), Magic
- BLANDFORD, Corn Exchange, Fringe Benefit
- BOGNOR REGIS, Sussex Hotel (5426), Nightrider
- BOURNEMOUTH, Jumpers, The Tigra
- BRIGHTON, Adur (423402), Southern Ryda
- BRIMMINGHAM, Brim-mington Tavern, Race Against Time
- BRISTOL, Crookers, Stoney
- BRISTOL, Locarno (28193), Dave Edmunds' Rockpile
- BURTON, 76 Club (61037), The Records
- CAMBRIDGE, Corn Exchange (58767), Misty Johnny Rubbish / The Edge
- CARSHALTON, St Heillers Club (01-642 2998), Mac Curtis / Matchbox
- CHATHAM, Tam O'Shanter (400187), Steve Boyce Band
- COVENTRY, New Theatre (21411), Tammy Wynette
- CREDITON, Burston Inn, T Ford and the Bonehaker
- DURHAM, Thornley Club Witchfynde
- EXETER, Routes (58615), Flipper
- FARNWORTH, Old Vets Club (Bolton 20338), Flying Saucers
- HIGH WYCOMBE, Town Hall (20100), The Rich Kids / The Good Guys
- HUDDERSFIELD, Friendly & Trades Club, Tommy and the Hotrocks
- KIDDERMINSTER, Stone Manor, The Incredible Kidda Band
- KINGHORN, Quinze Neuk (586), Charley Browne
- KIRKCALDY, Dutch Mill, Dans Band
- LEEDS, Ford Green (623470), Cruisers
- LEEDS, Vivas (45249), Red Eye
- LINCOLN, AJ's (30874), The Dole
- LINCOLN, Acklam Hall, Portobello Road (01-960 4590), Barry Ford / The Members
- LONDON, Blue Boy, Angel (01-348 9647), Menace / Rotten Kitts
- LONDON, Brecknock, Camden Road (01-485 3073), Vipers
- LONDON, Bridge House,

- Canning Town (01-476 2889), Jerry McAvoy's Jam
- LONDON, Brollies, Richmond, Muses
- LONDON, City Arms, Angel (01-233 2369), C Gaa 5
- LONDON, Dingwalls, Camden (01-267 4967), Teasa D'Abreu Band / Straight 8
- LONDON, Hammersmith Odeon (01-748 4081), Alvin Lee's Ten Years After
- LONDON, Hope & Anchor, Islington (01-359 4810), BZZ's
- LONDON, John Bull, Chiswick (01-994 0062), Cheap Flights
- LONDON, Nashville, Kensington (01-603 6071), The Skids / The Zones
- LONDON, Pegasus, Stoke Newington (01-226 5030), Tiger Ashby
- LONDON, Rochester Castle, Stoke Newington (01-249 0198), Gentry
- LONDON, Rock Garden, Covent Garden (01-240 3961), Champion
- LONDON, Ronnie Scotts, Frith Street (01-439 0747), Horace Silver
- LONDON, Upstairs at Ronnie's, Frith Street (01-493 0747), Pleasure Zone
- LONDON, Tidal Basin, Canning Town (01-476 7791), Dog Watch
- LONDON, Western Counties, Paddington (01-723 0855), Rednits
- MANCHESTER, Apollo (081-273 1112), Renaissance / Ian Matthews
- MELTON MOWBRAY, Painted Lady (812121), Love Affair
- MIDDLESBROUGH, Rock Garden, Chelsea
- MIDDLETON, Civic Hall (081-643 2470), Mike Harding / Hedgehog Pie
- NEWBRIDGE, Innate (243019), The Luters
- NEWCASTLE, Mayfair (23109), Radio Stars / Reaction
- NEWPORT, Village, Jenny Dares
- NOTTINGHAM, Black Boy, George Melly
- OTTERSHAW, Ambulance Station, Panther
- OXFORD, Oranges & Lemons (02960), Scratch
- PENARTH, Paget Rooms (707201) Rudi and the Russians / Red Beans and Rice
- PERTH, St Albans Hotel, Flipper
- PORTRUSS, Arcadia (02097 23786), The Stranglers
- READING, Merry Maidens (81481), Apostrophe
- REDFERNS, Stickey Wickel, Dawnweaver
- SCARBOROUGH, Penthouse (83204), The Late Show
- SOUTHEND, Top Alex, Too Much
- STERLING, Mecca (57868), Alwolden Jets
- TUNBRIDGE WELLS, Camel / Michael Chapman
- WAKEFIELD, Theatre Club (73021), The Shadows

## SATURDAY

### SEPTEMBER 9

- ABERDEEN, Capitol (23145), Ioc
- AYR, Magnus Sports Centre, National Smile Band
- BARROW, Civic Hall (21290), Mike Harding / Hedgehog Pie
- BARILDON, Double Six (20140), Dog Watch
- BATH, Brillig (64364), Third Ear Band

# ROY AYERS YOU SEND ME



Roy Ayers has built a solid R&B base of fans with his unique style. His superbly crafted disco and jazz creations are what Roy's audience has come to expect. His dramatically beautiful version of the Sam Cooke classic and his disco update of "It Ain't Your Sign, it's Your Mind" are the kinds of Roy Ayers songs that people fall madly in love with. "You Send Me." Travel first-class with Roy Ayers.

"You Send Me." No one tailors a song like Roy Ayers. On Polydor Records.



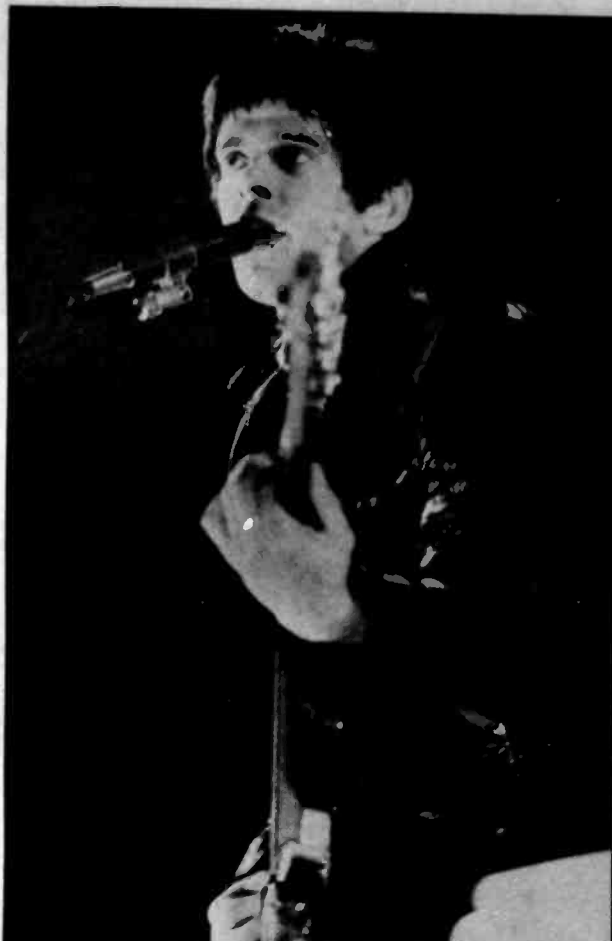
**BIRMINGHAM** Night Out (82-422 2233), The Temptations  
**BIRMINGHAM** Synchronisation  
**BIRMINGHAM** Matchbox  
**BLACKPOOL** Jenkinson's (3920), Magic  
**BIGNOR REGIS** Sussex Hotel (5045), Night Rider  
**BOURNEMOUTH** Jumpers Tavern, The Tights  
**BRISTOL** Granary Club, Welsh Bach (282671), Scarp  
**BURY ST EDMONDS** Griffin (4847), The Crack  
**CAMBRIDGE** The Alma (6874), Scratch  
**CHADDESDEN** British Legion Club, Night Creeper  
**CROMFORD** Black Rocks Club, Race Against Time  
**CROYDON** Red Deer (01-658 3308), Steve Boyce Band  
**DUBLIN** Top Hat (807156), The Strangers  
**DUDLEY** JB's (585897), Jenny Darren  
**DUNFERMLINE** Kinema (2180), Skrewdriver  
**EDINBURGH** Clouds (031-229 3383), Charley Browne  
**GLASGOW** Curlers, Necromancer  
**GLASGOW** Mars Bar (041-2011618), The Exile  
**HAMILTON** Actes Club, Ignatz  
**IPSWICH** Gaumont (53641), Tammy Wynette  
**KINGHORN** Cuznie Nook (596), The Heroes  
**KNEWTOWN** Festival Site, Tubes / Frank Zappa  
**LONDON** Peter Gabriel / Wilko Johnsons Solid Senders / Boomtown Rats / Nick Lowe / Dave Edmunds Rockpile  
**LEEDS** Haddon Hall (751115), Alwoodley Jets  
**LEEDS** Staging Post (645625), Agony Column  
**LINCOLN** A's (30574), Chelsea  
**LINCOLN** Fosse Way, The Next Band  
**LIVERPOOL** Eric's (051-236 7881), Tanz Der Youth  
**LONDON** Brecknock, Camden (01-485 3073), Tiger Ashby  
**LONDON** Bridge House, Canning Town (01-476 2889), Champion  
**LONDON** Caroline Roadshow, Pickett's Lock (01-803 4765), The Rich Kids  
**LONDON** Cranbrook, Iford (01-554 7326), The Night  
**LONDON** Dingwalls, Camden (01-261 4987), Jackie Lynton's Happy Days / The Famous Players  
**LONDON** Duke of Lancaster, New Barnet (01-449 0467), Cheap Flight  
**LONDON** George Canning, Brxton (01-274 6329), The Injections  
**LONDON** Hammersmith Odeon (01-748 4081), Blondie / The Boyfriends  
**LONDON** Hope & Anchor, Islington (01-359 4510), The Banned  
**LONDON** Jacksons Rock Club, Highgate, Sore Throat / Mark Gaumont  
**LONDON** Moonlight, West Hampstead (01-877 1473), The Records  
**LONDON** Nashville, Kensington (01-603 6071), The Records  
**LONDON** Old Maypole, Regent's Park (01-500 2186), The Crusiers  
**LONDON** Pegasus, Stoke Newington (01-226 5930), Big Chief  
**LONDON** Rock Garden, Covent Garden (01-240 3961), The Skids  
**LONDON** Ronnie Scotts, Frith Street (01-439 0747), Horace Silver  
**LONDON** Stapleton, Crouch Hill (01-272 2108), Rednite  
**LONDON** Town Hall, Islington (01-228 1234), Menace  
**LONDON** Trumps Disco, Pochester Hall, Paddington, Jonathan King  
**LONDON** Upstairs at Ronnie's (01-439 0747), Treasure Zone  
**MARTLEWY** Crosslands Inn, T Ford and the Bonehakers  
**MELTON MOWBRAY** Painted Lady (812121), Love Affair  
**MIDDLESBROUGH** Rock Garden (241995), Anniversary  
**POOLE** Chequers Inn, Fringe Benefit  
**SHEFFIELD** Limit (730940), Muscles  
**STEVENAGE** Swan, Southern Ryds  
**SWANSEA** Circles, The Larkers  
**TORQUAY** Naval Club, The Am  
**WAKEFIELD** Theatre Club (78021), The Shadows  
**WAKEFIELD** Unity Hall (6555), Radio Stars / Reaction  
**WIGAN** Casino (49501), Flituck

**SUNDAY**

**SEPTEMBER 10**  
**BAKEWELL** Monsal Head, The Vye  
**BIRMINGHAM** Barbarellas (021-643 9412), Quasar  
**BISHOPS STORTFORD** Triad (58333), Cadillac  
**BLACKPOOL** Jenkinson's (3920), Magic  
**BRIGHTON** Alhambra (9747), Piranha  
**BRADFORD** Royal Standard (2461), Doll By Doll  
**CHELMSFORD** City Tavern (41260), The Tickets  
**CHESTERFIELD** Civic Theatre (32901), George Melly  
**COUNTY DURHAM** Crookfield Working Mens Club, Ronnie Storm & The Typhoons  
**CROYDON** Fairfield Hall (01-688 8291), Camel / Michael Chapman  
**D U M F E R M L I N E**, Roadhouse, Whitburn (4047), Charley Browne  
**EDINBURGH** Usher Hall (031-229 7807), 10cc  
**HEMEL HEMPSTEAD** Pavilion (64463), Dave Edmunds / Rockpile  
**LEICESTER** De Montford Hall (22850), The Shadows  
**LONDON** Brecknock, Camden Road (01-485 3073), Urchin  
**LONDON** Bridge House, Canning Town (01-476 2889), Remus Down Boulevard  
**LONDON** City Arms, Angel (01-253 2369), Straight 8 / Heroes  
**LONDON** Hammersmith Odeon (01-748 4081), Renaissance / Ian Matthews  
**LONDON** Hope & Anchor, Islington (01-359 4510), Jab Jab  
**LONDON** 100 Club, Oxford Street (01-436 0933), Eddie Boyd  
**LONDON** Lyceum, Strand (01-838 3715), The Lurkers / Johnny Moped  
**LONDON** Marquee, Wardour Street (01-437 6603), The Tourists  
**LONDON** Nashville, Kensington (01-603 6071), The Edge  
**LONDON** Pegasus, Stoke Newington (01-226 5930), The Monos  
**LONDON** Rochester Castle, Stoke Newington (01-249 0198), The Skids  
**LONDON** Rock Garden, Covent Garden (01-240 3961), Fischer-Z / The Banned  
**LONDON** Ronnie Scotts, Frith Street (01-439 0147), Horace Silver  
**LONDON** Ruskin Arms, East Ham (01-472 0377), Dog Watch  
**NORWICH** Theatre Royal (28205), Tammy Wynette  
**OXFORD** New Theatre (44544), Robert Palmer  
**PORTSMOUTH** Guildhall (24355), Blondie / The Boyfriends  
**PRESTATYN** Scala Cinema (4365), Amaterdam / Seveneen / Backbeat  
**SALTBURN** Loftus Club (40499), Jenny Darren  
**SNODLAND** The Bull, Pekoe Orange  
**SOUTHEND** Shrimpers, The Crusiers  
**WATFORD** Baileys (39848), The Temptations  
**WOLVERHAMPTON** Civic Hall (21359), Mike Harding / Hedgehog Pie  
**WOLVERHAMPTON** Coach and Horses (54883), Benny and the Jets

**MONDAY**

**SEPTEMBER 11**  
**BIRMINGHAM** Odeon (021-643 9413), Robert Palmer  
**BLACKPOOL** Jenkinson's (3920), Magic  
**BRIGHTON** 3B's Theatre (2634), Mike Harding / Hedgehog Pie  
**BRIGHTON** Dome (682127), Camel / Michael Chapman  
**BRISTOL** Colston Hall (291768), The Shadows  
**CHESTER** Smarties, Love Street / The Directors  
**DARLINGTON** The Speedwell (63426), Nicky Beat and the Beatniks  
**DONCASTER** Outlook Club, Chelsea  
**EDINBURGH** Tiffany's, The Monos / Charley Brown  
**EDINBURGH** Usher Hall (031-229 7807), 10cc  
**GLASGOW** Ampora (041-332 2760), Necromancer  
**GUILDFORD** Junction  
**HEMEL HEMPSTEAD** Star Line  
**HALIFAX** Brannigans (32407), Red Eye  
**LANCASTER** University (85201), The Strangers



THE STRANGLERS: Portrush Arcadia, Friday

**LEEDS** Brannigans (451240), The Sneakers  
**LEEDS** Royal Park (78076), Dawnweaver  
**LONDON** Brecknock, Camden (01-485 3073), Scarp  
**LONDON** Bridge House, Canning Town (01-476 2889), Straight 8  
**LONDON** Dingwalls, Camden (01-261 4987), Warm Jets / Push / The Extras  
**LONDON** Half Moon, Putney (01-480 6485), Richard Digance  
**LONDON** Hope & Anchor, Islington (01359 4510), Patrick Fitzgerald  
**LONDON** Moonlight, Railway, West Hampstead (01-877 1473), China Street / The Blades  
**LONDON** Nashville, Kensington (01-603 6071), Champion / The Mickey Jones Band  
**LONDON** Pegasus, Stoke Newington (01-226 5930), The Valves  
**LONDON** Rock Garden, Covent Garden (01-240 3961), Nightflight  
**LONDON** Ronnie Scotts, Frith Street (01-439 0747), Horace Silver  
**LONDON** Royal Festival Hall (01-928 3191), Frank Sinatra  
**LONDON** Upstairs at Ronnie's, Frith Street (01-439 0747), Gentry  
**MANCHESTER** Band On The Wall (061-632 6625), Mike King / Spherical Objects  
**MANSFIELD** Civic Hall (2261), Racing Cars  
**PETERBOROUGH** ABC (3504), Tammy Wynette  
**PLYMOUTH**, Woods (266118), Radio Stars / Reaction  
**PORT TALBOT** Sandman Club, Trans Am  
**SWANSEA** Circles, Screens  
**WATFORD** Baileys (39848), The Temptations

(021-643 9413), Ian Matthews  
**BIRMINGHAM** Railway (021-359 3401), Brooklyn  
**BISHOPS STORTFORD** Triad (58333), Moth  
**DURBY**, Cleo's, The Next Band  
**DUNFERMLINE** Kinema (21902), The Strangers  
**GLASGOW** Curlers, Necromancer  
**LONDON** Brecknock, Camden Road (01-485 3073), Headlights  
**LONDON** Bridge House, Canning Town (01-476 2889), The Zones / The Valves  
**LONDON** Castle, Tooting (01-872 7018), Rednite  
**LONDON** City Arms, Angel (01-253 2369), Dog Watch  
**LONDON** Dingwalls, Camden (01-267 4987), Manyana  
**LONDON** Half Moon Putney (01-480 6485), Bert Jansch  
**LONDON** Hammersmith Odeon (01-748 4081), Robert Palmer  
**LONDON** Havelock, Harrow High Street, The Injections  
**LONDON** Hope & Anchor, Islington (01-359 4510), The Sinceros  
**LONDON** 100 Club, Oxford Street (01-538 0933), Ebony  
**LONDON** Moonlight, West Hampstead (01-877 1473), Lightning Raider / The Idols  
**LONDON** Music Machine, Camden (01-387 0428), Japan  
**LONDON** Nashville, Kensington (01-603 6071), The Late Show  
**LONDON** Palladium (01-437 7373), Bette Midler  
**LONDON** Pegasus, Stoke Newington (01-226 5930), The Young Bucks  
**LONDON** Rock Garden, Covent Garden (01-240 3961), Trans Am  
**LONDON** Ronnie Scotts, Frith Street (01-439 0747), Horace Silver  
**LONDON** Royal Festival Hall (01-928 3191), Frank Sinatra  
**LONDON** Trashed, Woolwich (01-855 3371), Ex Directory  
**LONDON** Upstairs at Ronnie's, Frith Street (01-439 0747), Gotham City Swing Band  
**MANCHESTER** Band On The Wall (01-632 6625), Frantic Elevators / Not Sensible / Unit

**MILTON KEYNES**, Starting Gate, Scratch  
**NEW BRIGHTON**, Grand Hotel (051-839 6043), The Accelerators  
**NEWCASTLE**, City Hall (20007), Blondie / The Boyfriends  
**NOTTINGHAM**, Isabella's (47715), Muscles  
**NUNEATON**, 77 Club, Ultravox  
**PENZANCE**, Garden (2475), Radio Stars / Reaction  
**PORTSMOUTH**, Guildhall (24355), Camel / Michael Chapman  
**WATFORD**, Baileys (39848), Temptations  
**WORCESTER**, Retreat, The Tights

**WEDNESDAY**

**SEPTEMBER 13**  
**ABERDEEN** Ruffles, The Strangers  
**AYLESBURY** Oddfellows Arms (24180), Scratch  
**BELFAST**, Pound (29990), The Bishops  
**BELFAST** Ulster Hall (21341), Dr Feelgood  
**BRISTOL** Fighting Cocks, Whitchurch, Stargazer  
**CARSHALTON**, St Heller Arms, (01-642 2896), Shot Rod  
**COLNE**, Municipal Hall (692890), Mike Harding / Hedgehog Pie  
**CORNWALL**, Auld, Kestrel, Charley Browne  
**EDINBURGH** Odeon (031-667 3805), Blondie / The Boyfriends  
**EXETER**, Routes (38615), Agony Column  
**FALKIRK**, Crossbow, Necromancer  
**FAWLEY**, Old Mill, Wytchfynde  
**GRANGEMOUTH**, Hotel International, The Deft Jerks  
**LEEDS**, Fan Club (663252), Ultravox  
**LEEDS**, Victoria (42884), Agony Column  
**LIVERPOOL** Empire (051-709 1555), Tammy Wynette  
**LONDON** Brecknock, Camden Road (01-485 3073), Zaine Griff  
**LONDON** Bridge House, Canning Town (01-476 2889), Blind Drunk  
**LONDON** Dingwalls, Camden (01-267 4987), Racing Cars

**TV**

**THURSDAY**  
**BBC 1** Top of the Pops (7.30-8.00), Introduced by Peter Powell  
**ITV - TV Eye** (8.00-9.00) New Current Affairs series This week the birth of the test tube baby.  
**FRIDAY**  
**BBC 1** - Tom and Jerry (7.00-7.30), 'The Dog House'  
**BBC 2** - Horizon (9.30-10.30), Fascinating glimpse at the life of the cello with our bodies.  
**SATURDAY**  
**LWT** - Happy Days (5.15-6.45) Fonx fails in love with dancer Colleen  
**LWT** - Saturday Night People (11.00), Introducing a weekly TV gossip/diary prog on the lives of famous personalities. Presented by Clive James, Janet Street Porter and Russell Harty  
**SUNDAY**  
**LWT** - Laverne & Shirley (4.25-5.00), Les girls play at being cops  
**MONDAY**  
**BBC 1** - Olivia (7.20-8.10), Olivia Newton-John with guests Abba and Andy Gibb  
**BBC 1** - High Plains Drifter (9.25-11.05), Clint Eastwood (DR) stars as cool cigar chewing cowboy.  
**BBC 2** - In Concert (11.10-12.15), with Super Tramp.  
**TUESDAY**  
**BBC 2** - Carl Perkins Sings Country (9.30-9.50), Whatever turns you on.

**RADIO**

**MONDAY TO FRIDAY**  
**Radio One** - John Peel (10.00-12.00), Sometimes good, sometimes boring  
**Radio City** - Great Easton Express (6.15-10.00) With Phil Easton  
**THURSDAY**  
**Radio Clyde** - Startime (5.05-7.00), The Chieftans in concert  
**Radio Luxemburg** - Album Of The Night (12.00-1.00) Leo Sayer  
**FRIDAY**  
**Radio Three & Lifelines** (8.30-7.30), 'Music In Principle' looks at the common ground shared by many styles of music.  
**Radio London** - Rocks Off (7.00-7.30), Judy Collins in concert.  
**SATURDAY**  
**Radio Manchester** - Saturday Rock (10.00-12.00), Session from local band Biggies Warlike Band (funny I'm told), plus featured album 'Bloody Tourists' from 10cc  
**Radio Clyde** - Hear Me Talking (10.00-11.00), The legendary Rita James discusses her new album 'Deep In The Night'  
**SUNDAY**  
**Radio London** - Honky Tonk (12.00-1.30), with Charlie Gillet.  
**MONDAY**  
**Radio Clyde** - Startime (6.05-7.00), Maddy Prior (ex Steeley Span) and band in concert.  
**TUESDAY**  
**Radio Clyde** - Stick It In Your Ear (7.00-8.00), Steve Jones interviews 10cc.  
**Radio Clyde** - (12.00-2.00) Elton John extravaganza recorded at the 1976 Edinburgh Festival.

**VILLAGE BOURNEMOUTH**  
 GLENFERN ROAD, D202-26636  
 Opens Tuesday, Friday, Sunday 8 pm-1 am  
 Thursday 21st Sept TOM ROBINSON BAND  
 Advance Tickets £1.60  
 Tuesday 26th September THE STRANGLERS  
 Advance Tickets £2.50  
 Bars - Food - Dancing

**AJ's NIGHT CLUB**  
 HIGH STREET, LINCOLN  
 SATURDAY 8th **CHELSEA**  
**PORTERHOUSE CLUB**  
 CAROLGATE, RETFORD, NOTS  
 DRUID from 9.30  
 SATURDAY 7th PONDERS END from 9.30

# A Foreigner comes home

But where did he get that shirt, wonders Robin Smith



...and here's one of me in the camping site, Mum

string of fast cars, you're not allowed to drive fast any more so there's no point. I'm in a 'Catch 22' situation. I go on the road to make money but I don't have time to spend the money because I'm on the road for a long time or writing or recording."

Actually I can believe him. He lives in a fairly modest place in New York and drives a Jeep Wagoneer. He says that his only luxury is a motor launch for fishing. Despite the overwhelming success of his brainchild band, Mick is one of the most modest people you could meet (and I mean that most sincerely).

Even in his wildest dreams, he never believed Foreigner's first album stunningly titled 'Foreigner' would sell more than 100,000. He's also quick to fight off attacks by critics who say that Foreigner were hyped up by big business to make a fast buck out of MOR rock 'n' roll.

"There were never huge amounts spent on advertising us. The first album took off because a few radio stations started to play it and spread the word. Huge advertising doesn't guarantee success anyway."

been in bands which have been too self indulgent. Some bands have been too inward looking and turned out complex songs that can't be understood properly. I think Foreigner's music treads a good line between being instantaneous and musically interesting.

## Disco

"We don't want to get turned into a singles machine, but at the same time I'm not out to knock disco music or anything else. I can listen to a band like Steely Dan and then listen to a band like Talking Heads. That's probably being more liberal than a lot of the attitudes around today."

"But I find that creatively America is more interesting than Britain. In Britain everybody seems to be divided into so many little camps saying this is good and that's crap. The media also doesn't seem to like us in Britain, may be because our success in America meant we ignored them a little. The media also seems to have tremendous power over here in creating trends, telling people what they should like. In the States there seems to be far more freedom of choice."

"It seems that some creativity has dried up in Britain, but I heard the Rich Kids single and really liked it. But there seems to be no British bands achieving international fame and status anymore. Maybe

Foreigner arrived just at the right time."

Mick is responsible for much of Foreigner's musical direction, but he maintains that the band is largely democratic reaching decisions together.

"I never want to get into a prima donna situation - If that happened then I think we'd dry up. The band is democratic but it's up to me to take the ultimate decision if we can't agree on policy. I am a gentle person, but sometimes I do explode."

## Tour

Apart from sell out performances at the Rainbow and Reading festival, Britain has seen little of Foreigner. But Mick says that while he's over here he's hoping to discuss plans for a forthcoming tour. Meanwhile, Foreigner are concentrating on the States - including a benefit concert for the San Diego space museum that was burnt down.

"It was an amazing place, full of moments from man's space history," he says. "I'm also into science fiction. In our next stage show I want to include clips from 'Forbidden Planet' and I've also got a collection of science fiction films at home including 'Star Wars'."

"Seriously, I'm sure there's something up there watching us and guarding us."

# SEX PISTOLS

Wailed threats of unseemly litigation have failed to halt publication of the story of the decade. And fortunately for those of their fans (that's you), the SEX PISTOLS FILE is comprised mainly from large format, 8x11" to-read pictures and ripped-off newspaper headlines. The whole heartwarming story of the four possible duellers who've changed the face of pop music for at least ten minutes is told in the boys wacky, inclusive vernacular and Ray Stevenson's exclusive.

**SEX PISTOLS FILE**

**OF S**

**FILTH** OBNOXIOUS!

**Police move in on punk**

**Banned Pistols storm up chart**

Plus rock violence in SINGLES

Worthless, decidedly inferior, disgusting...

MICK JONES is the ex Spooky Tooth guitarist with a platinum filling. He's watched Foreigner grow into Atlantic's fastest selling band, even beating Led Zepplin.

Foreigner are rich, stinking rich. The first album went double platinum and the second album is doing the same. Right ho, Mick, tell us about your fast cars, Californian ranch and private jet.

"You know the money doesn't really matter," he says.

Oh no, not a line like that. That's what they all say.

"It's true. I earn a lot but I like to be comfortable. I don't own a

## Beginning

But let us go right back to the beginning. For Mick it's been a long road to success, starting with a band called Hero and the Gladiators. He also wrote songs for French singer Johnny Hallyday before joining Wonderwheel and Spooky Tooth who based themselves in America. After their demise he became a record company A&R man before meeting up with another Englishman, Foreigner's keyboard player Ian Macdonald (formerly of King Crimson).

"There have been times when I've been on the poor line," continues Mick. "Sometimes I wanted to give it all up and come back to England. It's strange, but I always thought that sometime there would be a crock of gold at the end of the rainbow."

"When we formed Foreigner, I was set on turning out gutsy rock with melody. We rehearsed the stage show for nine months before starting recording. We didn't want to go on stage and just be another band, we wanted to make sure we could grab an audience visually and mentally."

"In the past there have been times when I've



ARE YOU MAN ENOUGH TO BE A WOMAN?

78 Newman Street, London W1. Please add 30p p.p. cover postage.

write-proof snaps. Large format. lots of pages rich paper, price £1.95 Available now from your local bookshop. Or by post from Music Sales Ltd, 78 Newman Street, London W1. Please add 30p p.p. cover postage.

# From one holocaust to another

ALF MARTIN gets away from one riot at London's Heathrow Airport and goes straight to another



RIOT



THE HEATERS



JEAN COTTON



PRISM

HAS there been a holocaust? Is there some dreaded disease spreading Britain? Bleary-eyed we enter London's Heathrow Airport on a flight bound for New York. It seems everyone else in Britain is doing the same thing. Either they'd heard about the Ariola trip or the flights were still delayed.

We're a motley crew of three journalists, one photographer and two PR ladies working for Ariola Records. The trip has been arranged to see some of the artists Ariola has in America.

First stop is the Great Gilder-sleeves Club, 50 yards away from CBGBs and in front of Joey Ramone's house, where he can be seen practising a few new chords on his guitar as we enter the club.

It's a bit smaller than the Marquee but holds a lot less because it has tables and chairs and drinks are actually brought to you.

A group called Luna are support for the night. They're a cross between everyone you can think of all thrown into one big melting pot. Extremely funny without trying to be. They were almost good. At least they had us talking about them for the rest of the trip.

Suddenly roadies appear from everywhere, you'd think they were about to set up a festival gig with the amount of gear they're carting about.

First of all we're treated to a promo film of Riot. What most of it has to do with the band don't ask me, but it was a nice try.

Then my brain was blown out. The end of the film announces "This is the beginning" and behind the screen an enormous thunderflash explodes. My spine hit the floor and my heart pumps ready to bust.

Some start. They're certainly a Riot. Guy Speranza vocals, Mark Reale guitar, L. A. Kouvaris guitar, Peter Bitelli drums and Jimmy Tommie bass are about as subtle as a bullet up the bum.

They've got all the ingredients of a perfect heavy metal band. Strobes, dry ice, long hair, bare chests, crucifixes round their necks and all the flash guitar you could want. Plus, oh God, 'Johnny B. Goode'. If they could get on the right tour in Britain they'd go down a bomb.

Get their new album, 'Rock City' you'll see what I mean. Just as we were getting over the first thunderflash, they did it again. If it had been at a bigger venue I wouldn't have minded. If you like having your head blown off, go and see them when they get over here.

THE NEXT day it was into New York's Central Park. Prism, a Canadian band, were playing support to Meatloaf. They've had two big selling singles and a platinum selling album in Canada, but they planned it right from the beginning that that wasn't going to be their only market. It was a case of going to America, building it up and working on an album that would grab the public.

'See Forever Eyes', their current album, showcases Prism's harmonious rock style. In America they can't go wrong, a touch of Foreigner, a little bit of the Eagles. It's what the mindless morons want, so give it to them.

Their set in the Park was a short one, taking songs from the first two albums, but they left the crowd shouting for more, so their plan of attack is obviously working. Meatloaf was Meatloaf, gross but fun. If you read about or saw his set in Britain you don't need me repeating it again.

OVER TO Los Angeles, home of money, more money and gold. Well, for most. The Heaters haven't even hit bronze yet but if determination, good songs and electricity help to do it, they're almost there.

Critics would easily put them in the new wave bracket but although they're aware of bands like Blondie, The Ramones and The Jam their main influences come from sixties pop.

Dressed in the style of Jam—all

black, waistcoats, white shirts, black ties, this five piece group fool you right from the start. From pictures of them you think they're all about 16 and all male. In fact, there's three girls in the group. Mercy Bermudez, lead vocals and saxophone; Maggie Connell, keyboards and vocals; sister Missy Connell, bass; James Demeter, guitar and Phil Cohen drums and all over 20.

They're playing LA's Starwood Club. One of the smaller venues to play in the area.

As soon as they bounce onstage you think you're watching Mick Jagger playing the part of Bruce Lee in a Kung Fu movie. It's action all the way. Great songs as well.

'Put On The Heat' should definitely be put out as a single. 'Shot In The Dark' is another one. I'm told Elvis Costello was raving about this one when he saw them. If you're into jallibait you'll like The Heaters. This is what power pop should have been like. Energy and good, melodic songs. (See next week's issue for more on The Heaters).

FLY TO Portland Maine, near Boston to see Gene Cotton. Told that he starts at 8.30 pm but it turns out he came on at 8.00.

Not the ideal place to see him as he's supporting Neil Sedaka and it's obviously the wrong kind of crowd. All over 30 and all here to see Neil. Still, Gene Cotton knows what to do. Professional that he is, he tailors his act to suit the crowd. A few jokes here, a nice song there. Even though they're not the right kind of audience Gene's won a few converts tonight.

The last time you probably heard of him was when he was in the British charts with 'Me And The Elephant' but now he's got a new album out, 'Save The Dancer' and a new single 'Before My Heart Finds Out'. If you don't catch that try to hear just one track off the album, 'You're A Part Of Me', it's a beautiful track sung with Kim Carnes.

By the time we arrived back in Britain, either the holocaust was over or the flights were back on schedule. Still, it was 7.00 in the morning.

FREE to every reader of RECORD MIRROR

Enjoy PRIVATE PLEASURES

A unique rock album FREE to every reader of

RECORD MIRROR

Featuring some of Phonogram's major and up and coming rock acts.

See next week's RECORD MIRROR for further details

Private Pleasures is FREE to you!

Get your album by collecting six special coupons from RECORD MIRROR - starting issue dated 23 September!

Make sure you get it!

# ROADSHOWS

# Old Codgers

## THE OLD CODGERS Nashville

LET'S FACE IT, everybody who queued up outside the Nashville on Sunday evening knew perfectly well that it was in fact The Stranglers they were going to see, and not Old Codgers as the gig had been advertised. Apparently the Red Cow had been like a sauna when the Shakespeares had played there the night before, and the Nashville wasn't much cooler.

At half past nine the band came onto the stage, and after exchanging greetings with the audience and advising one troublemaker from the Red Cow gig that he had five minutes to "get the hell out of here", launched into Grip. Hugh Cornwell wasn't kidding with his threat and began the second verse "Now you've got three minutes left to get right out of here" - rumours had it that he'd already gone!

The gig itself was very much a fun one, both for the band and the audience, and indeed it would be totally unfair for me to make criticisms.

far better to tell you what you missed. Firstly we were treated to a version of 'Sweden' sung totally in Swedish, closely followed by another happening. Introduced as a tourist came none other than Fee Waybill, performing in England for the first time since his accident during the last Tubes tour. Hugh and Jean stepped back into the shadows leaving the new frontman to sing 'Straighten Out', admirably executed too.

Two young fans also attempted to air their vocal chords, having been invited to sing on 'Blitchin' - not with perfection I might add, but it was taken in good spirits by all. When left to their own devices, the Stranglers gave us all our favourite tunes - 'Go Buddy Go', 'Princess', 'Ugly', 'Nice n' Sleazy' (minus a stripper) and a rousing version of 'Sewer' to climax the set. During the encore of 'Five Minutes' a number of fans ended up on the stage, which resulted in a loss of power on one side and consequently, the band's departure. STEVE GETT



THE STRANGLERS: playing at the Red Cow

## RADIO STARS Friars, Aylesbury

THE LAST time I saw Radio Stars they were severely under-rehearsed and consequently lacking in confidence, with a stand-in drummer not providing the comfortable cushion they needed for their attacks.

But now, with a new heart transplant of drummer Jaime Crompton and with second guitarist Trevor White providing that extra spark, their only problem was first night nerves.

Kicking off with the bone-crushing 'Radio Stars' they delivered an excellent set of what are on the surface, ordinary, mundane songs. But they all retain a sting in their tails and manage to replay themselves at every vacant moment, days afterwards.

The new material from their forthcoming 'Radio Stars Holiday Album' seemed as friendly and welcoming as the more established fixtures like 'No Russians In Russia', 'Nervous Wreck' and the wonderfully perverted 'Dirty Pictures'. But I hope they manage to sneak 'Get On A Plane' and the Kinkish 'Boy Meets Girl' into their regular set before too long.

The performances were excellent, with Andy Ellison full of whatever gives him the fizz to bound and spring so energetically. Though Jaime Crompton is a bit too splashy for my liking

and Ian Macleod could have given the obviously nervous Trevor White slightly more support, you'd still be a fool to miss them. And with 46 more dates on their 'Holiday Tour', you've got no excuse. MIKE GARDNER

## BLUE MACS, Marquee, London

YOU KNOW how it is when a club audience sees a new band for the first time: they just stand there, casting a collective glance of apparent indifference. After half a dozen numbers, either that indifference has grown or signs of interest have started to show. At this point in their first ever performance, Blue Macs were getting a fair reaction to their basically rocky sound, even if they weren't bringing the roof down.

They're a four-piece, the backroom boys being Glaswegians Ross Elder on drums and Murray Ward on bass. Robin Millar, on lead guitar, also provides some useful harmonies, but the front man is lead vocalist and keyboard player, the Argentinian Danny Peyronel. He was with the Heavy Metal Kids when they began to emerge, and had a spell with UFO between 1975 and 1977. Now he puts most of the steam into original material such as 'Murder At The Movies' and 'Flying To Moscow', which segued into a chorus of the ever-welcome 'Back In The USSR'. They also did a fairly beefy version of the Herd relic 'Don't Want Our Loving To Die' and as an encore, an interesting 'Steel Life'.

They're signed to Charisma, their album is due next month, and they could build quite a following. I just hope their own observation that it's 'hard at the top but harder at the bottom' doesn't come too true for them. PAUL SEXTON.

# NAFF CITY



COCO: Tacky and slick



NEW SEEKERS: Geared to young mums and dads

## THE NEW SEEKERS, Night Out, Birmingham

THE NEW Seekers are now firmly entrenched in the night club / cabaret style of performance and have long since abandoned any pretensions to any other forms of acceptability.

Their act is highly polished and strongly geared to the young mums and dads who make up the vast majority of their audience. Sleek, skilful, wholesome, clean-cut are the images that spring to mind. They would be ideal as guest stars in a toothpaste commercial, a goal for which they are so evidently constantly striving. Their music is nicely bracketed in the MOR style with occasional flirtations with the less respectable areas of rock. Even these are made sufficiently bland and inoffensive as to remove any possible audience antagonism. Could anyone before have heard the Beach Boys 'Good Vibrations', Simon & Garfunkel's 'Keep The Customer Satisfied' and the Who's 'Tommy' sequence 'Pinball Wizard', 'Listening To You', 'See Me, Feel Me' sound so insipid and uninspiring? Even their latest single 'Anthem' was more dreadful live than the recorded version.

No doubt the originals, Eve Graham, Marty Kristian, Paul Layton plus latest editions Danny Finn and Cathy Ann Ray are perfectly happy, but neither yours truly or the capacity audience were over-impressed. Their reception was no more than luke warm and indicative of how lacking, in punch, appeal and dynamism they were. NTALL CLULEY

## COCO Manchester

THINK OF the hundreds of bands you read about each week and then think of the thousands more which exist, each with its own share of ability,

however meagre.

Confronted with an overcrowded market and little chance of getting anywhere, what do the scores of disillusioned musicians do when lack of support, funds, venues and eventually interest, finally causes them to split up their bands? They sell their souls to playing cabaret - or at least some of them do; ask Dave Formula what he was up to before joining Magazine.

This was also my impression of Coco. Contestants of the 1978 Eurovision Song Contest (God help them), Coco have just completed a week of playing late night Cabaret at Fagin's.

Coco came on all tacky and slick, fronted by some fool in a candy-striped suit flanked by two unremarkable females whose voices were even flimsier than their clothes. Between them they managed to whip up about as much excitement (all of which would have been contrived) as a stripper in a gay club. And that's judging by the blank expressions on the faces of the long-suffering punters who actually chose to spend their night out in this dubious joint.

Mustically, to call Coco bland would be a compliment. Sure, the two guitarists played their fair share of licks, while the drummer was the only reason we did not walk out the moment they arrived on stage. But Coco have elected to perform this ultra-commercial rubbish and thereby secure a recording contract in favour of individual anonymity.

The songs? More songs about - wait for it - California, the bad, bad old days and not being able to talk love on the telephone line.

Personally, I'd rather have stayed at home and listened to 'More songs about buildings and food'. But - Comme - ci, Comme - ca, that's the way things ah, to quote some naff Coco lyrics. MIKE NICHOLLS

ARE YOU  
MAN ENOUGH  
TO BE A  
WOMAN?

# Not so tender on the Knight

**GLADYS KNIGHT AND THE PIPS**  
London Palladium

AN HOUR of synthesised entertainment. A renowned chart star with the success quotient follows the format. Can you afford to indulge? It may sound careworn to say so but concerts like this seem to happen all too frequently. The act — quite often a star with credentials stretching back many years (and in this case to the heyday of Tamla Motown in the mid-sixties) — arrives in Britain for a series of concerts. Attendance is bolstered by contemporary success (in this case a string of hit singles) and reverent memorising... and the ability to fork out vast sums of money (in this case up to £8.50 a throw) for the privilege of being there.

A first half of comedians and warm-up entertainers. An interval of lukewarm gin and tonics. An all-too-brief second half of the star. It's really wonderful, if only because they always play their best known songs (i.e. the most recent hits),

they always remember the past which they're ever-so-thrilled that the cooling audience remember too with a staccato series of flashbacks and they ALWAYS spend ages singing 'The Way We Were'.

Gladys Knight (and the Pips) were no exception. Blindfold for most of the show it could have been anyone... as long as they were American with a string of chart hits stretching back to the days when men and Radio 1 was the Light Programme.

The backing band — an odd collection of well-drilled chaps in ill-fitting tuxedos — puffed and sawed and managed to sound uncannily like a Salvation Army Band. Gladys and the Pips huffed and soared and often managed to sound uncannily like their records. Magic there was none.

The object of the exercise is to demonstrate that our Gladys is an artist, that she actually sings on her records and that she wants us all to buy them too. With that sort of routine she'd be better sticking to 'Top Of The Pops'. JOHN SHEARLAW.



GLADYS KNIGHT and the Pips

## CRUSADERS, LA

ALL THE strengths and weaknesses of Jazz-Rock fusion music are inherent in the records and live performances of the pioneers of the field, the Crusaders.

While they bring a musical sensitivity to a relatively simple musical format that a wide range of people can appreciate, they lose a certain amount of their more cerebral aspects, so appreciated in the more esoteric (read un-commercial) world of pure jazz.

The results can be anything from cloying, banal background musak to an inspired and exciting blend of jazz and rock. So it was at the Roxy.

The Crusaders are renowned for their ultra light rhythms and slick funk laced with a Jazz intelligence, and their individual talents really shine in live performances. Whereas these performances have, up till now, centred mainly on material like their immortal 'Put It Where You Want It' — driving and funky — the Crusaders seem to be either mellowing out or attempting to take their audience into more 'jazzy' pastures.

On their latest appearance, their set started off with a very low-key selection of material from their new album 'Images' that neither did justice to their jazz capabilities nor provided the necessary hard edge for the funk that they are famous for. They were, of course, musically impeccable but it was a mechanical finesse devoid of motivation.

The first bright spot came from guest percussionist Paulinho Da Costa who played a long introduction to one number using a barrage of percussive tools including a small frying pan. Da Costa seemed to be enjoying the proceedings the most, guitarist Billy Rogers looking pretty morose throughout.

Wilton Felder, one of the most beautifully toned sax players on the scene, lived things up with some lyrical solos, but it took a little while for the Crusaders unity to be felt.

Joe Sample featured a

medley of tunes from his solo album at the acoustic piano that showcased his almost classically orientated keyboard style, but it was Robert 'Pops' Popwell who provided the highspot of the evening with a blistering bass solo that made his instrument appear like a railway sleeper strung with elastic bands in the hands of King Kong.

Those present who were anticipating the set to be rounded off with some old favourites like 'Chain Reaction' or 'Stomp And Buck Dance' were disappointed when the curtain fell with no encore forthcoming after some lengthy applause.

Whether the Crusaders will revert to a more uptempo set in a bigger auditorium remains to be seen, but the Roxy set was subdued to put it mildly. FRED RATH.

## TOWER OF POWER/PATTI LA BELLE

Greek Theatre, LA  
WHEN Tower Of Power took the stage it was quite obvious that they came to play, and as usual they did that better than most funk, soul or R&B bands. Starting with 'Funkafise' from their 'Bump City' album, it was also immediately obvious why they are still regarded as one of the hottest acts with the hottest horn section to be seen live anywhere.

The five strong section, looking like some of the audience who had come in the wrong door, blasted their staccato horn riffs clear into the night air, much to the delight of the two thirds capacity crowd.

TOP went on with a few cuts from their new album, and while it isn't the best one they've ever cut, the tunes sounded great live. The title track, 'We Came To Play', follows hard in the TOP tradition of stabbing horns over the bubbling bass lines from Victor Conte and the feet of organist Chester Thompson.

The most recent vocalist since the departure of Lenny Williams is Michael Jeffries, and he proved himself to be an improving singer on the slower songs like 'This Time It's Real'. However the band's

specialty has always been their unique brand of fast, gurgling funk and most of the set was dedicated to it. 'Yin Yan Thing', 'Squib Cakes' (with incredible solos from Lenny Pickett on tenor sax and Chester Thompson), 'Oakland Stroke', 'What Is Hip and You Oughta Be Havin' Fun' providing instant delight both for the feet and musical instinct.

As an encore they performed 'You're Still A Young Man', with an acknowledgement that multi-saxist Steve (The Doctor) Kupka had been with the band 10 years to the night.

On the other hand Patti La Belle is as 'Tasty' as

her new album. After watching her exhausting set it occurred to me that there are singers who are given the accolade 'Queen Of Soul' who are really just pretenders to the throne.

Compared with Patti's total, honest and spontaneous commitment, these well known and (admittedly) fine vocalists' performances seem but mere masquerades. Patti is the only rightful claimant to that lofty position ever since Aretha decided to treat her shows as mechanical exercises.

I have rarely seen anyone who so enjoyed singing their heart out,

except perhaps Al Jarreau.

Patti was in total command at all times. The ten piece band followed her every whim as if it was written down in front of them. After a brief warm up, from the band, Patti appeared behind them, giving 'Somewhere Over The Rainbow' a mighty run down.

She then came front stage for 'Save The Last Dance For Me' done in a kind of calypso/salsa style, Patti searing the first three rows with some incredible vocal acrobatics. When I Look Into Your Eyes' gave positive proof of her 20-odd years' experience in

gospel and soul music; 'Lady Marmalade' was given a brief outing to please all the Labelle fans present, but even this illustrated that Patti has never been a mere participant in anything she has done — she has been its guts.

Patti then coaxed the Waters Singers out of the audience to join her for her version of 'Eyes In The Back Of My Head'. Here we had that unrehearsed magic that is normally only seen in the Baptist churches of black ghettos. Total inspiration. The audience responded by not only standing on their seats but causing such a rush to the front that there soon appeared a wall of security guards ringing the stage.

Patti finished everyone off by keeping the Waters onstage for 'Since I Don't Have You' and tears flowed visibly on and off stage.

Her show is not business, it's herself, and if you don't believe me, check her out when she comes to Britain in a few months' time. — FRED RATH.

## JOHN COOPER-CLARKE/RABID FRIENDS

Eric's, Liverpool  
TAKING THE cue from the old adage "Go west young man", the entire Rabid stable and more, high-tailed it out of Manchester on Saturday to present themselves lock stock and package at Eric's in Liverpool.

Jilted John's untimely escape into the wilds of Yorkshire left Gordon the Moron's band with the dubious honour of headlining although he received exemplary support from friends past and present. Of these the most distinguished was social classed punk poet, John Cooper Clarke who, although now signed to CBS, is obviously not one to forget his old pals.

Mounting the rostrum at about midnight, his reading included newer material, concerning such delicate subjects as Flasher's 'Gaberdrine Anger' and pinups ('Siesta Girls') in barely 30 seconds he had reduced a crowd, bent on a good evening's head banging, into a state of helpless mirth as he sped through favourites like 'Dally

Express' and 'Kung Fu International'.

That he is always able to win over an audience is a tribute both to his hysterical persona and his anarchic sense of rhyme. By combining this with a use of everyday language and topical themes he's made territory accessible to more than just a select coterie of egg-heads.

Earlier in the evening Cafe la Creme struck a similar non-musical chord with a side-kick — Debbie — who bore an uncanny resemblance to Cooper Clarke. However, Cafe's multi-soliloquising also suggested shades of Joyce Grenville as she acted out all the parts of the occupants of a ladies room in a disco.

As if necessary to reassure the paying public that Rabid does occasionally attach some importance to its music, the longest set of the evening came from Giro, an outfit of seasoned professionals whose guitarist and songwriter, Chris Gill, enjoys a considerable reputation in the North. Their 'Central Detention Centre' was released at the same time as Jilted John but ignored.

A similar fate is unlikely to befall the undistilled lunacy of Ed Banger, whose genuine mania is currently being investigated by a major record company.

Gordon the Moron appeared in his own right with a motley crew of Manchester musicians including 'Eminence Grise' of Rabid, Tosh Ryan on sax and Mog from The Strikers on bass.

The entire exhibition of mainly eccentric talent was sufficient to confirm another age-old adage — 'There's no business like show'.  
NICHOLLS MIKE



## ... but not so innocent

**THE YOUNG ONES**  
Dingwalls, London

BEFORE seeing The Young Ones I was a little wary of them having read about the power pop boom.

But my fears were unfounded.

The set opened with 'Gimme Some Love' a song which typifies the themes of the band's songs, namely the finest of all teenage institutions, love. Yet despite the name and all the bleggum connotations contained therein The Young Ones transcend all the nambly-pambly naivety that this categorisation implies. Songs like 'I found A Love Last Night' which contains a sublime 'Who-ish crash chords and sobbing, and the excellent 'Heavy Scene' both highlight the

band's ability to write and play loud, brash rock with instantly accessible hooks. Both the aforementioned tracks incidentally, would make excellent singles material.

'Do You Know What It's Like (When You're Playing In The Band)', 'Honey Don't Stop', the laudible anti-hate song 'Got To Remember', and 'Little Bit-Of Loving' all display The Young Ones essentially British sixties roots with also, to my mind, an underlying American rock feel. In fact, this band are the best British combo playing American rock 'n' roll like Twilly, Petty, Cheap Trick who, in turn are the embodiment of sixties music. I particularly enjoyed 'Age Of Reason' which sported a fine bass and guitar workout and 'Push-

Button Lover' which contained a classic Young Ones guitar-handclap-keyboard-handclap-bass-handclap-drum build-up culminating in a glorious thrashing riff.

They encored, and deservedly so, with a version of The Monkees' 'I'm A Believer' and the magnificent 'Rock 'n' Roll Radio', a song which should have charted with a vengeance.

Paul Lewis, John Holliday, Paul Wickens, Richard Bull and Martin Broad are The Young Ones ("Darling They're...") and, if anything they are the antithesis of seventies pop naivety and, as such they have everything going for them. Everything that is, except a recording contract.

A&R men, the queuing starts here. RONNIE GURR





# DISCO SCENE

## THE LONDON DISCO FAIR

the big annual event for the Deejay and Disco Operator.  
**MANY EXHIBITORS, PLUS DISCO CINEMA FEATURING LASER SHOW.**  
 Also - Don't miss the Deejay Ball Tue 12th Sept, 9 pm-2 am with KID JENSEN ROGER SCOTT and the DISCO KINGS  
 Sponsored by Roger Squire's Disco Centres  
 SUN 10th • MON 11th • TUE 12th SEPT 1978  
 GLOBAL VILLAGE, VILLIERS ST, LONDON WC2

### DISCOTEQUE EQUIPMENT HIRE

Full range of Discoteque Equipment including Lighting, Fog Machines, Speakers, Amps and Disco Decks always available  
 Open 6 days 9 am-7 pm, Late Night Thursday.  
 Full Disco Service to DJs including records.  
 Hire charge list available from:

**THE RECORD & DISCO CENTRE**  
 355 Royners Lane  
 Pinner, Middx.  
 2 mins Rayners Lane Tube  
 Tel: 01-898 8837

### HELP FOR DISCOS

Wide range of professional disco sound and lighting equipment available at competitive prices.

Discoteque equipment for hire

Send for price list  
**HELP DISCO CENTRE**  
 197 Watford Road  
 Croxley Green  
 Rickmansworth, Herts.  
 Tel. Watford 44822

# Now's your chance to see the most advanced range of disco lighting equipment

## DISCOTEK 78

Stand 20  
 Bloomsbury Centre Hotel  
 London WC1  
 Sept 12, 13 & 14

## THE LONDON DISCO FAIR

Stand D2  
 Global Village London WC2  
 Sept 10, 11 & 12

# OPTIKINETICS

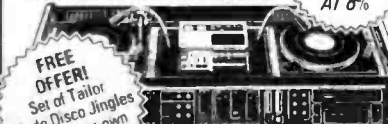
Optikinetics Limited  
 38 Cromwell Road Luton Bedfordshire LU3 1DN England  
 Telephone Luton (0582) 411413 Telex 825115

# DISCOTEK KIN AT Roger Squire's

### THIS MONTH'S SPECIALS

**CITRONIC STEREO**  
 10 WA and ROADSHOW MODELS

NB ALL PRICES VAT EXTRA AT 8%



both models incl. 200 W PA 10 WA plus cassette - ONLY £582  
 ROADSHOW plus NAB jingle machine - ONLY £650

### Roger Squire's SPECIAL PROMOTION DAYS

GLASGOW - New Disco Centre opens Tuesday 19th September, 1 Queen Margaret Road, Kelvinside, Glasgow G20 8DP

### More details from Roger Squire's Disco Centres



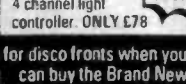
**ONLY £110**  
**SQUIRE MINIBIN**  
 100 W 2-way System 15" bass, 1 over - exponential horn. FANTASTIC VALUE!

### PULSAR ZERO 3000



3 ch soundlite controller. 1 kw per channel. Many functions. ONLY £79

### MODE UNIT 3



4 channel light controller. ONLY £78

### Discosound DART



300 W PA + AUTOFADE  
 ONLY £360  
 FREE A Squire triple record case for 600 singles

### CITRONIC

MONO HAWAII - top quality disco unit. slide faders. LED ladders. SUPERB VALUE £222.

### SOLAR 250



£10 OFF NOW ONLY £65  
 250 W 24V Qi bulb. Supreme versatility. Attachments extra.

### 1977/78 Roger Squire's DISCO CATALOGUE



revised edition, lots of new gear FREE for established DJs (send card or letterhead) OR £1.

### PART EXCHANGE - EASY TERMS - ACCESS - BARCLAYCARD

**LONDON**  
 ROGER SQUIRE'S DISCO CENTRE  
 176 Junction Road N 19  
 50 yds Tufnell Pt. Tube Stn  
 Tel 01-272 7474 Ask for Ian Simon or Peter  
 Open Tue-Sat Telex 298194

**BRISTOL**  
 ROGER SQUIRE'S DISCO CENTRE  
 125 Church Road Redfield  
 1 mile from end of M32  
 Tel 0272 550550 Ask for Larry  
 Open Tue-Sat

**MANCHESTER**  
 ROGER SQUIRE'S DISCO CENTRE  
 251 Deansgate 3  
 8 mins South City Centre  
 Tel 061-8317676 Mail or Cheque  
 Open Tue-Sat Telex 668205

**MAIL ORDERS (AND HQ)**  
 ROGER SQUIRE'S (MAIL ORDERS),  
 Barnet Trading Estate,  
 Park Road, Barnet, Herts  
 Tel 01-441 1919 Ask for Tony Allen  
 Open Mon-Fri Telex 281893

Please send latest Disco Catalogue  (tick)  
 NAME \_\_\_\_\_  
 ADDRESS \_\_\_\_\_

Post this coupon to  
**ROGER SQUIRE'S, Freeport Barnet, Herts EN5 5YB**

## DJ STUDIO FOR HIRE

- Radio Audition Tapes
- Radio Courses
- Tailor Made Jingles
- Plus Cassettes NAB Carts

For more info. Phone Lyn at the

**B & L DJ STUDIOS**  
 on  
**01-304 8088**

### atmosphere lighting & sound

## SCOTLAND'S DISCO CENTRE

VIEW EQUIPMENT FROM CITRONIC, OPTIKINETICS, PULSAR, S.I.S., ELECTROVOICE, JPS, PROJECT, S.A.L, SOUNDOUT, I.A.E., GOODMANS & MORE

On view now the new Citronic Deck Units and the Optikinetics Sound Animator

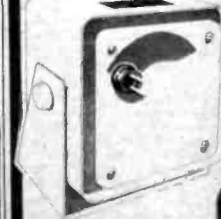
CASH DISCOUNTS AVAILABLE  
 For full details write or call us at

**57 NELSON STREET ABERDEEN**  
**(0224) 572905**

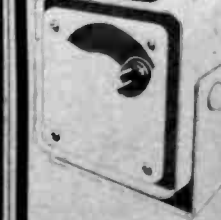
## PULSAR STROBES & CONTROLLERS



**REMOTE STROBE CONTROLLER**  
 \* DIRECT OPERATION FROM YOUR CONSOLE  
 \* MANUAL FLASHBUTTON  
 \* SPEED CONTROL  
**PULSARS FAMILY OF STROBES**



**SUPERSTROBE**  
 \* IDEAL FOR SMALL DISCOS  
 \* PROFESSIONAL STROBE AT A BUDGET PRICE



**JUMBO STROBE**  
 \* IDEAL FOR STAGE USE  
 \* FOR USE WITH PULSAR RAINBOW CONTROLLER  
 ALL STROBES AVAILABLE IN 110V and 240V MODELS  
 Full Range of Pulsar Equipment at BOOTH  
 186 Disco Forum, Hilton Hotel, New York

FULL DETAILS FROM  
**Pulsar Light of Cambridge**  
 Henley Road, Cambridge CB1 3EA  
 Tel: (0223) 66798  
 Telex: 81697



# DISCO SCENE

## NORTHERN LIGHTS

89 SCOTFORTH ROAD - LANCASTER  
Tel. 0524-62634

Effects, Projectors, Strobes, Sound-to-Light Controllers, Sequencers, Fog Machines, Mirrors, Pyroball Systems, Fibre Optics, Ropelights, Fuzzlights, Bubble Machines, Piezo Horns, Microphones, Discostands.

Part of the product range available from Northern Lights  
Distributors for the following manufacturers  
**OPTIKINETICS - PULSAR - PLUTO - LE MAITRE - ILLUSION**

Trade enquiries welcome on the above products. Price list on request.

### Mobile Discos

**DISCO - TONY** for funk, soul or rock and roll. Your friendly North London DJ 01-445 8366.  
**SOUNDS AROUND** music for all occasions. — Phone Castleford 0977 528558.  
**COUNT DISCO DJ** ring Mike 686 6992.  
**MUSIC FOR** all occasions — Weddings a speciality. — Ring Peter 01-959 6848.  
**CLOUD NINE** Disco 0908 78079.

### THE ALAN COLA ROAD SHOW

'WELSH MAGIC'  
Sometime — Somewhere  
TEL. CAERPHILL 862464

### DJ Jingles

**FORMAT 78.** Great new disco jingle sets from Roger Squire Studio. — Telephone 01-722 8111.

## THAMES VALLEY DISC JOCKEY'S ASSOCIATION

Look forward to meeting you on the DJ Federation (GB) Stand at the London Disco Fair, 10-12 September at Discotac 78 12th-14th September.

TVDJA Rest will be available in all times.

**TVDJA**  
2 STRATFORD DRIVE, WOOBURN GREEN, BUCKS

## SBI powers your performance!

SBI Ltd, Regent St, Coppull, Lancs. 0257-791645/791163

## REDUCTIONS ON COMPLETE MAVERICK SYSTEMS PURCHASED THROUGHOUT AUGUST

Still a good selection of new and used Disco Bargains in our showroom. Amplifiers, Speaker Enclosures, and Disco Units always available.

New and Secondhand Microphones.

See us on Stand D1 at the London Disco Show, Global Village, 10th, 11th, 12th September.

Ring Steve or Bob for details

**ACCESS, BARCLAYCARD & HFC TRUST FINANCE** Mags, Coffee, Easy Parking, Servicing, Exchange, Late openings on Monday and Wednesday till 8 pm

**ACCESS, BARCLAYCARD & HFC TRUST FINANCE** mags, coffee, easy parking, servicing, exchange. Late openings Mon & Wed till 8 pm

# GDJ DISCO SALES

## GUILDFORD SURREY'S GREAT NEW DISCO CENTRE

With all the best equipment for your Road Show!

### 'SOUND' ADVICE...

Ring Guildford 67720 or call in and see us at 10 MADRID ROAD GUILDFORD

Part Exchange!

OPEN Mon to Sat — Closed Wed

## WE SERVE THE SOUTH WITH ALL THESE PRODUCTS AND MORE

OPTIKINETICS ILLUSION PLUTO RAYDRE ZERO 88 MODE COMPA MULTIFORM LE MAITRE PULSAR

THE DISCO SUPERSTORE OF THE SOUTH

D.J. ELECTRONICS SOUNDOUT ICELECTRICS GUITTER HAZE FAL S.I.S. CITRONIC BEYER CARLSBERG

**DISCO SALES AND HIRE LTD.**  
FARNBOROUGH 513713

Probably the largest selection of disco equipment on show in the country.  
Come and see us between 10 am to 1.30 & 2.30 to 8 pm Monday to Saturday

**CLOSED ON TUESDAYS**  
PRIVATE CAR PARK & FINANCE  
BARCLAYCARD \* ACCESS \* TRADE INS \* SECONDHAND GEAR & RECORDS \*  
**378-380 VALE ROAD, ASH VALE ALDERSHOT, HANTS**  
10 Mins from M3 Junction 4 & next to Ash Vale Station

## IT HAPPENED NOW OPEN

### LUTON DISCO & LIGHTING CENTRE

Wide range of Disco and Lighting Equipment including Blitronic, Optikinetic, Elagro Volce, Pulsar Cloud, Tuac, Alpec, SIS, Calbarrie, Shure, and many more.

**SOLAR 250 Only £64.50 + VAT**  
**PIEZO HORN Only £7.50 + VAT**  
or £25 Plus VAT for 4!!

(Above Available While Stock Lasts)

No Deposit Credit Facilities/Mail Order Access/Barclaycard/PK S/M Equipment Speaker Recone Service/Equipment Mixr. Moir types of Disco & PA equipment  
Service/Accessories/PA Specialist  
Chassis Speakers/Panose/Alpedo Cabinet Firing etc  
Why not call in and see us?  
OPEN MON/SAT 11.0 am - 8 pm. 11-5 Sat

**CALBARRIE**  
75 WELLINGTON STREET, LUTON, BEDS  
0582-39021

# SMALL ADS

### Personal

**PENFRIENDS WANTED.** East London area. Rock, Love and Peace. Box No. 1763.

**JIMMY** 24, wishes to meet girl late teens, likes cinema dancing music, Edinburgh area only please. — Box No. 1769.

**MALE**, 28, seeks shy lonely girl, 24-28, for genuine friendship. Southend only, all letters answered — Box No. 1761.

**WRITE TO FANS** of your favourite singers. — S.A.E. Music Fans Club, 10 Charlton Road, Tebury, Glos.

**FOR FREE** list of pen pals send stamped addressed envelope to Worldwide Friendship Club, 46 Cemetery Road, Denton, Manchester (State Age).

**QUIET GUY**, nearly 19, with flat and car, would like to meet young lady (any age) for steady girlfriend, love and good times, living in or around Blackpool area. — Box No. 1755.

**Don't feel lumpy...**  
Single mail flip being alone? That's fine, but if you're single and lonely, I believe I will introduce you to someone in your area who would like to meet you now. Write to: Debbie, Dept. 167M, 23 Abchurch Lane, London EC4A 3DF or Phone 01-937 6503.

**THETFORD/NORWICH** lad 21, seeks girlfriend 19 plus. Likes music travelling cinema. — Box No. 1749.

**EXCITINGLY DIFFERENT** new friends, meet correspond, beautiful girls, handsome guys, club meetings, beach trips etc. S.A.E. — Inter-Club, 49A High Road, Ilford, Essex.

**PENFRIENDS MAGAZINE** for all age groups. Only 50p fortnightly (pay after receiving 8). Write — Leisure Times, (RN38). Chorley, Lancs.

**LOVELY GUY** (24), seeks girlfriend in Flse. Interests — pop, rock, folk, walks etc. — Photo appreciated. All replies answered. — Box No. 1754.

**GUY** (31), would any girl unfortunate enough to be very attractive and shy. Please write to Box 1737. I appreciate your problems. Oxford/Banbury area.

**NATIONWIDE FEMALE** only contacts, long standing service. — Send S.A.E. on stamp to: "Ariadne," The Golden Wheel, Liverpool L15 3HT.

**POEMS PUBLISHED.** — New Horizon, Dept 5, Victoria Drive, Bognor Regis.

**JANE SCOTT** genuine friends, introductions opposite sex, with sincerity and thoughtfulness. Details free. — Stamp to Jane Scott, 3/RM, North Street, Quadrant, Brighton, Sussex, BN1 3GS.

**PENFRIEND MAGAZINE** for all age groups, only 50p fortnightly (pay after receiving 8). — Write Leisure Times (RN28), Chorley, Lancs.

**UNATTACHED.** Sue Carr's Friendship Agency, Somerset Villa, Harrogate, 0423 63525. Free details all ages/areas.

### HOW TO GET GIRLFRIENDS

What say, how to overcome shyness, how to date any girl you fancy. — S.A.E. (or free details). Dept R, 38, Abbeydale, Wintourhouse, Bristol.

**DOVELINC PARTNER** catalogue. Select your own partners and pen-friends. — For samples, photos, S.A.E. A16, PO Box 100, Haywards Heath, Sussex.

**DATING CONFIDENTIAL** offers the most comprehensive introduction service available for all ages nationwide. — Free details Dating Confidential (Dept RD/8), 44, Earis Court Road, London W8.

### For Sale

**BLONDIE TICKETS.** Two of three for Hammersmith, 16th Sept. Must live in Hemel. No price charged, 17 supply transport. Contact Ady, 47 Hatherscroft, Hemel Hempstead, Tel 41014.

**POSTERS, £1.10 plus 20p postage.** Blondie (5 diff), Kate Bush, Twigg, Fannah Fawcett/Majors (5 diff), Cheryl Ladd (Hot Pants), Linda Carter (Wonderwoman), Abba, Rondstadt, Runaways, Gaye Advert, Sabbath, Bowie, Clash, Costello, ELO, Elvis (5 diff), Fonz, Jame, Frampton, Ferry, Fleetwood Mac, Hendrix, Idol, Olivia (Grease), Travolta (Grease), Iss (4 diff), Zeppelin, Monroe, Dean, Floyd, Parker, Suzi Quatro, Rainbow, Stones, Rotten, Strangers, Quo, Santana, Travolta, Dancing, Sat Night Fever, T.R.E., Lizzy, Who, Catalogue of posters, patches, badges, colour rock photos, wristbands, from Harlequin, 68 St Peter's Square, Stockport, Cheshire.

**STATUS QUO** colour photographs. Exclusive 'In Concert' Status Quo pictured live on stage at the Reading Festival, August 26th 1978, by a professional photographer Pack containing 10 different prints (5" x 3 1/2"). £2.99, excluding p&p per pack UK/10p, overseas/35p. Don't delay, buy now only from: Gigpix Colourpacks (R5), PO Box 22, 15 Marks Road, Wokingham, Berkshire RG18 1RW (or send SAE for brochure detailing our photo range featuring many other bands). Gigpix — the name to trust.

**T-SHIRTS** with slogan 'Bollocks is not an obscene word' £2.50 each, red, white, yellow. — B McAleer, PO Box 4, 59 Castledine St, Loughboro, Leics

**ITEMS ON Abba, Elvis, Orbison, Alex Harvey, B Connolly, Pilot, Cliff, Nazareth, Rollers, Don McLean, Travolta, N Diamond, Smokie, Lulu, Elton, Sacha, Paul Glaser, G Lightfoot, Serpico, Clout, Speedway — SAE Marilyn, 125 Windsor Road, Thornton Heath, Surrey.**

**CUTTINGS AND** drawings of Cliff, Dylan, Soul, Damahl, Alan Price, Elvis, Travolta, Beatles, Faces, Stones, Roxy, Genesis, Osmonds, Cassidy, Charlies Angels, Dana, Olivia, Quatro, Lulu, Faithful, Hopkin, Lynsey, Melanie, 1980's groups, TV film stars etc. SAE for details — State Requirements SAL, 28 Seisden Court, Handbridge, Chester.

**HOT CHOCOLATE** in concert. A set of 10 super quality silk finish prints (5" x 3 1/2") for only £2.50 (postage included). — From GMD (Photos), Casa-Loma, Maddocks Hill, Norley, Warrington, Cheshire.

**SELF ADHESIVE** Labels printed, your wording, ideal for advertising. — Tel 0253 62413.

**GARY GLITTER** concert photographs, S.A.E. for details Box Number 1782.

**MIRRORS — DARTS, Who, Motors, Rats, Ferry, Patti, Lizzy, Sham 69, Dylan, Elvis, Presley, Strangers, Zeppelin, Blondie, Stones, Marley, TRB, Bowie, Jam, Sabbath, Steel Pulse, Queen, Talking Heads, Quo, Costello, Bolan, Dury, Travolta, BGs, A Gibb, Magazine, Clapton, Ramones, Elton, Rory, Abba, Genesis, Yes, Beatles, Stewart, Kiss, Fonz, Eastwood 9 1/2 x 7, £1.80 + 10p packing, (4 for £4.20, 4 for 15.25).**

**P.O.'s/Chèques —** Roldring (2nd floor), 14 Church Road, London E17 6AR.

**SHAM 69 T-shirt:** Large red and black photographic image and lettering screen printed on white T-shirted S/M/L, £3.25 — Eddie Bull, 58C Monks Road, Lincoln

**LIVE COLOUR ROCK PHOTOS** — Quality shots and quickest service around. Now available: New Genesis, Runaways, Abba, Bowie USA '78, Rush, UFO, New Lizzy, Tubes, Elkie, Parker, Nugent, Miles, Sabbath, Queen, Ramones, Oyster Cult, New Rondstad, Quo, Kiss, Zeppelin, Purple, Blackmore, Dylan, ELO, Yes, Lizzy, Floyd, ELP, Eagles, Mac, Gabriel, Patti, Stones, Stewart, Who, Wings, Ferry + many more — 10 3/4 x 5 1/2. Borderless prints only £3.40 plus 20p p&p. Send S.A.E. for free catalogue and proofs, plus 25p for sample print if required, listing your interests to: Dick Wallis, Photography, 159 Hamilton Road, London SE27 9SW

**GENESIS, T-SHIRTS, POSTERS, BADGES, ETC.** — Sae to 11 Jameson Lodge, 58, Shepherds Hill, London N65RW.

**COMMODORES, DIANA ROSS, Leo Sayer, Bowie, Big 8in x 6in colour photos, six to a set £5.00** — R. Cleaver, Actoncom, The Green, Wingham, Canterbury, Kent.

**STRANGLERS T-SHIRT:** Green lettering on black T-shirt, S/M/L, £2.80 — Eddie Bull, 58C Monks Road, Lincoln.

**CLOTHES MADE.** Stagewear Daywear designed and made to your requirements in our West End London shop. Reasonable prices, quick delivery. — Telephone for details. Colin Wild 01-437 3168 12 noon to 7.30 pm.

**TRAVOLTA 7in x 5in** colour in folders, 3 different, 1 each. — O'Heir, 1 Rosslyn Bray, Co Wicklow, Ireland.

**PUNK T-SHIRTS.** Destroy, Filth, Clash, Adverts, XTC, Squeeze, Sham 69 (Bloodstained), Generation X, Jam (Bloodstained) £2 plus 25p p&p small medium, large — Stuart Reynolds, 36A Thornhill Road, Rastrick, Brighouse, Yorkshire.

**ABBA COLOUR** Christmas cards read photos, 24 for £8. Also sets of Cliff Richard / Farrah / Kate Jackson / Starsky & Hutch, each set of 12, £13 orders, 30 days O'Heir, 1 Rosslyn Bray, Co Wicklow, Ireland.

**POP BELTS** any name or group. Pop or Punk Brim for you fabulous black/alliver, red/gold, white/red. Great for DJ's cheque/PO value, £1.00 plus 14p P. & P. Chatsworth Prints, 40, Metcalfe Ave, Newhaven, Sussex.

**Records For Sale**

**ELVIS/DEAN RARITIES:** Rare Sum. Concerts, Soundtracks, (Legends) 2 New Buildings, Milverton, Somerset.  
**FILM STAR MEMORIAL CARDS:** Elvis, Dean. Many others: Set of 20 — £3.50 C.W.O. (Starcards) 2 New Buildings, Milverton, Somerset.  
**HT TENSION British Hustle 12"** offers Jim Donovan, 28 Amberley Drive, Twyford, Reading.  
**LARGE SELECTION** due to demolition EPs (50 many rock 'n' roll golden oldies. — SAE: 31 John Bright Street, Blackburn.  
**1958/78 ROCK pop etc.** Also two early A. Faith LPs. Free records — packing S.A.E. Terry, 38 Pencombe Drive, Wolverhampton, WV4 5EW.  
**RECORD SPECIALISTS** — looking for an album or single? Consult the experts. Regent Enterprises 38 Greenhill Drive, Leeds LS15 4LA business strictly postal.  
**RARE B.C.R. Lps** American "Greatest Hits" "Germans" "Rollin'" offers and SAE to Kate, 3 Bramley Close, Earley, Reading RG6 2PL.  
**RECORDS FINDER** send wants. — Sae 25 Fontwell Close, Rustington, Sussex.  
**CHARTBUSTERS!** GOLDEN oldies available '56-'76. A must for collectors. A Godsend for DJs. — Sae Diskery, 86/87 Western Road, Hove, Brighton. Callers welcome.  
**EX TOP THIRTY RECORDS (1960 - 78)**, from 12/4p. Nearly 2,000 titles. Most major stars. — Sae list, Dept H8, 82 Vandyke Street, Liverpool, L90RT.  
**TOP PRICES** for all Pop and Rock n Roll records up to 1968. Send list or general details, suggested price, helpful but can make offer. Also music papers, concert programmes, etc. Paul Burton, 8 Adelaide Road, Gillingham, Kent. Tel 0634 53337, evenings.  
**NAZZ. YARBIRDS, Hendrix, 13th Floor Elevators, Kaleidoscope, Troggs, Oar, Kinks, KAX, Children, Dylan, Who, Stones, Astonishing list, Hundreds Punk Beat, West Coast, 45's/LP's, Rarities. — SAE please, Bill Allerton (RM) 7, Caldervale Road, London SW4.  
**HIT SINGLES** from 1960, large SAE to TSM Records, 220 Victoria Road West, Cleveleys, Blackpool.  
**LPs FROM 20p, 45s from 5p** — Large sae, Pat 24, Beaufort, Blackpool.  
**LP's ELVIS:** Reeves, Como, Sedaka, Cash, Mathis, £1.35 each post 15p each. Free list. — Cummings, 11 Drumoyne Ave, Glasgaw.  
**PASTBLASTERS!** ALWAYS 1,000s of Roc, Soul, Pop, Tania. — Sae 24 Southwalk, Middleton, Sussex.**

**Special Notice**

**DON POWELL** — Happy birthday. See you at Watford concert. Enjoy the Vodka! Dave Kemp, John Gibbings, N. London.  
**LORRAINE AND ROZ** wish Paul McCartney's little son Jamie a happy birthday.  
**SWOP ITEMS** On your faves for anything on the New Seekers (past or present) Jackie, 22 Actre Crescent, Leeds LS10 4DJ.  
**MARC BOLAN** — I won't ever forget you, you're in my heart forever — Richard.  
**BARRY GIBB** very happy birthday from a devoted Bee Gees fan, Gill, Bromley.  
**MARC BOLAN fans** it's nearly one year since the King died don't let him forgotten Cosmic Dancer we love you John and June.  
**CONGRATULATIONS RICK**, on passing your exams I'm really pleased for you. Hope you do well in your A's. You're brilliant, as in sun etc. See you soon, love Cath.  
**EILAINÉ**, I'll never forget you, your favourite Cockney Rebel — Mike.  
**RADIO NEWS** offshore IBA etc., 20p & S.A.E. G. Peacock, 14 Estcourt Terr, Leeds 6.  
**ROD STEWART/FACES** Disco party SAE to Gareth Millard, 62 Fortness Road, Kentish Town, London NW5.  
**BOLAN BOLAN** Bolan stickers are on sale for the Ilkerton T Rex disco party on 30th September. Send £1 plus SAE to Kim Horrey, 10 Ashland Road West, Sutton in Ashfield, Notts, or to S. Flinders, 5 Main Street, Stanton by Dale, Ilkerton, Derbys.

**EXPERIENCED DJ**

working summer season requires work, home or abroad Starting October, please write to 'Rosyth' Winifred Close, Fair Oak, Eastleigh, Hants. SO5 7GG, or contact Mervyn Sinclair, Pontins Holiday Camp, Camber, Sussex.

**Disco Equipment**

**COMPLETE 200w** Roadshow. Soundout decks, speakers amp. Ropelights etc., £1,800 worth, quick sale £1,000 or will split. Details ring Erith 47915. All new guaranteed stuff. Resident Club work forces sale.

**Sound Equipment**

**SPEAKERS, TWO 10W** cabinets, 2 x 12 inches, 4 horn, £85 pair. — Kettering 0536 710391.

**Musicians Wanted**

**GUITARIST OR semi** formed group for beginner vocalist with own material. Must be able to read and write music. — Box No. 1760. LET'S FORM a dancing trio and later sing. — Miriam 226 7295

**Fan Clubs**

**REAL THING** Official fan club. — 42 Abbotts Drive, Stanford Le Hope, Essex. SAE for details.  
**JOHNNY KIDD** Appreciation Society — SAE, 6 Pedlars End, Morston, Ongar, Essex.  
**"CITY BOY"** — large SAE for details. — Nigel, 22a Gledhow Gardens, London, SW5. Book early!  
**PETER FRAMPTON** box 104 Cambridge. — Send SAE, M Robinson, 63 Roseford Road, Cambridge.

**Situations Vacant**

**LOCAL RADIO** is expanding in Britain. New stations mean hundreds of new jobs. "Jobs in Radio" (3rd Edition) details full-time, part-time and freelance opportunities, and explains how you can make money from this new situation, 65p. Also available, "British Music Industry Index" listing addresses of music organisations, radio stations and over 400 record companies. Ideal for job hunters, DJs etc. 75p or both for £1. — RSP 1 Wilfred Court, Southgrove, London N15.  
**RECORDING AND PROMOTION** offered to talented writers. Manuscripts, lyrics, demos, with SAE to Channel Island Music, 32A Mill Street, St. Peter Port, Guernsey.

**Situations Wanted**

**DISC JOCKEY** with six years experience seeks residency in London or Essex. — Telephone Purfleet 4264.  
**MIKE (18)**, would like to become DJ can anyone help. — 01-998 0250.

**ABSOLUTELY FREE.** Songwriter Magazine explains copyright, publishing, recording, royalties, setting your lyrics to music without paying, song contests etc. Free booklet from International Songwriters Association (R.M.), Limerick City, Ireland.  
**LYRICS WANTED BY MUSIC PUBLISHING HOUSE.** — 11 St Albans Avenue, London, W4.

**For Hire**

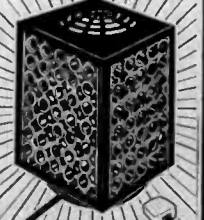
**DISCO EQUIPMENT.** PA systems, sound to light units, reasonable rates. — Newham Audio Services, 01-534 4064.

**Penfriends**

**MARY, 26,** wishes to write to fans of Suzi Quatro. — 72 Hurst Park Drive, Mosscroft Estate., Huyton Nr Liverpool L36 1UH, England.

**KEITH LEYTON ROAD SHOW** with music you hear on **CAROLINE** at the **THREE RABBITS** 833 ROMFORD ROAD MANOR PARK E12 On Wednesday Nights

**X-ray specs** that give you the amazing illusion to see right through everything you look at! See the bones in your hands, the yolk in an egg, the lead in a pencil and... the most amazing things when looking at girls and friends! Especially amusing at those fun parties!  
**£1.75** incl P & P  
 Order seen as it is not to be dissipated  
 C.W.O. D. SINE PARE PRODUCTS 25 LAMBERTON HOUSE, SENE LINDA NYTHE, EERT C21 532



**DISCO FEVER LIGHT**  
 Fantastic moving lights — super colour effects. Make that party or disco really swing and sparkle! Also most eye-catching and novel for shop windows, display or in the home.  
 An amazingly simple light system that will intrigue everyone who sees it — at a surprisingly low price.  
**£5.95 each (less plug) + £2.00 p&p**  
**Two for £10.40 + £2.00 p&p**

**Musical Services**

**LYRIC WRITERS! ARRANGEMENT!** demo promotional assistance. SAE (details) Donovan Meher, Excel House, Whitcomb Street, London WC2TER.

**POSTERS**

Four Glossy 10 x 8 B/W Photos £3 SET (Incl) OLIVIA N.J. or DEBBIE HARRY

**ROCKY No. 2** £1.10

**DEBBIE HARRY** £1.10

**LYNDA CARTER** W/Woman No. 3 £1.10

**ELVIS MEMORY** £1.10

**RED INDIAN GIRL** £1.35

**DEBBIE No. 5** £1.10

**URSCHI (2)** £1.10

**CHERYL LADD No 3** BLUE NEGLIGEE £1.10

**DEBBIE HARRY No. 3** £1.10

**NEW SUPER CHERYL LADD** (No. 4) £1.30

**OLIVIA N. JOHN** IN "GREASE" £1.10

**LYN WAGNER No. 3** £1.10

**OLIVIA (3)** £1

**DEBBIE (4)** £1.10

**DEBBIE No. 6** £1.10

**KATE BUSH** £1.10

**TRAVOLTA No. 7** £1.10

**LINDA RONSTADT** No. 4 £1.10

**SETS OF 8 5 x 3 NEW COLOUR CONCERT PHOTOS**

**LIZZY QUEEN, SARAH BETH DEBBIE HARRY DAVID BOWIE RUNAWAYS £3.40 (inc) SET**

**"CARDS & POSTERS"**  
 22 MOOR STREET, BIRMINGHAM 4

STILL AVAILABLE £1.10 EACH (Plus P/P) Kiss on Bikes, Kiss Live, Linda Ronstadt Nos 1 2 & 3, Enforcer, Fonz Red, Rocky No 1 also No 2, Cheryl Ladd No 2, Hot Pants, New Bowie, Farrah L/A, Genesis, Yes, Rainbow, Boney M, Saturday Night Fever, Runaways 1-2, Pistols.

• ADD 30p post/packaging for a 1-2 Posters, 5p each extra one

**NEW FROM STATESIDE**

The very latest craze in POP DECOR 5" x 5" Framed Psychedelic Wall Badges. The effect is stunning. Over 150 titles. Price 65p ea + 10p post & packing.

INTRODUCTORY SAMPLE OFFER plus Full List of Titles send 45p only plus simple preference. i.e. Discal/Punk/Rock etc., to exclusive UK distributor;

**TARA DESIGN PROD LTD.**  
 THE WYND, LETCHWORTH, HERTS  
 (Trade Enquiries Welcomed)

**SMALLS — order form & advertisement rates**

**Rates and Conditions**

Under the headings: FAN CLUBS, PEN FRIENDS, SITUATIONS VACANT, RECORDS FOR SALE, INSTRUMENTS FOR SALE, SOUND EQUIPMENT, and other private announcements 8p per word

Under the headings: SPECIAL NOTICES, PERSONAL TUITION, RECORDING, and other trade announcements 10p per word

TRADE ADVERTISEMENTS under any heading 10p per word

After first two, all words in BOLD type 5p per word extra

BOX NUMBERS Allow two words plus 40p service fee SEMI DISPLAY advertising £8.50 per single column inch

SERIES DISCOUNTS 5% for 6 insertions 7% for 12 insertions 10% for 26 insertions 12% for 62 insertions

The Publishers reserve the right to withdraw advertisements at their discretion

PLEASE PUBLISH my advertisement under the heading ..... for insertion(s) commencing issued dated ..... I enclose a cheque/postal order for ..... to cover the cost made payable to-RECORD MIRROR

**ALL SMALL ADS MUST BE STRICTLY PRE-PAID**

Name	Address
Name and address when included in advert must be paid for.	
Send completed form to: Small Ads Dept, M. RECORD MIRROR, 40 Long Acre, London WC2	
<b>Record Mirror for the best results</b>	

# RADIO

Again & Again, Status Quo  
 And The Band Played On, Flash & The Pan  
 An Everlasting Love, Andy Gibb  
 British Hustle, M-Tension  
 David Watts, Jam  
 Daylight Katy, Gordon Lightfoot  
 Deborah, Dave Edmunds  
 Don't Wanna Say Goodnight, Kumbasista  
 Down At The Doctors, Dr. Frogg  
 Dreamlike Holiday, 10cc  
 Forget About You, Motors  
 Galaxy Of Love, Crown Heights Affair  
 Got A Feeling, Patricia Juvel  
 Grease, Frankie Valli  
 Honey I'm Rich, Raydio  
 I Can't Stop Loving You, Leo Sayer  
 I Thought It Was You, Herbie Hancock  
 It's Raining, Darts  
 Kiss You All Over, Etta  
 Life's Been Good, Joe Walsh  
 London Town, Wings  
 Making All The Right Moves, Tina Charles  
 Million Dollar Hero, Radlaters  
 Move It, Flamin' Groovies  
 My Angel Baby, Toby Beau  
 On What A Circus, David Essex  
 Pictures This, Blondie  
 Rainin' Through My Sunshine, Real Thing  
 Sign Of The Times, Bryan Ferry  
 Summer Night City, Abba  
 Summer Nights, Travolta - Newton John  
 Superstition, Carole  
 3 Times A Lady, Commodores  
 To Be Alone, Goldie  
 Too Good To Be True, Tom Robinson Band  
 Top Of The Pops, Realies  
 Two Out Of Three Ain't Bad, Meat Loaf  
 Where Did Our Love Go, Manhattan Transfer  
 Who Are You, The Who  
 You, Rita Coolidge

Vertigo  
 Erigyn  
 RSO  
 Island  
 Polydor  
 WEA  
 Swansong  
 RAE  
 UA  
 Mercury  
 Virgin  
 Philips  
 Casablanca  
 RSO  
 Arista  
 Chrysalis  
 CBS  
 Magnet  
 RAK  
 Asylum  
 EMI  
 RCA  
 Chawick  
 Sire  
 RCA  
 Mercury  
 Chrysalis  
 Pye  
 Polydor  
 Epic  
 RSO  
 Atlantic  
 Motown  
 Bronze  
 EMI  
 Sire  
 Phil Int  
 Atlantic  
 Polydor  
 ABM

**RECORDS OF THE WEEK**  
 Dave Lee Travis: Baby Face, War  
 Simon Bates: Summer Night City, Abba  
 Peter Powell: And The Band Played On, Flash & The Pan  
 Tony Blackburn: Honey I'm Rich, Raydio  
 Kid Jensen: Ghosts Of Princes In Towers, Rich Kids

MCA  
 Epic  
 Ensign  
 Arista  
 EMI

# RADIO PLAYLISTS

## THAMES VALLEY

**THAMES VALLEY ADD ONS**  
 SUMMER NIGHT CITY, Abba  
 LOVE, Peters and Lee  
 LEAD ME ON, Maxine Nightingale  
 ON THE SHELF, Steve Voice  
 NEW ORLEANS LADIES, Louisiana's Le Roux  
 LET ME DOWN EASY, Crisly Lane

Epic  
 Mercury  
 United Artists  
 EMI  
 Capitol  
 Pye

## RADIO CLYDE

**RADIO CLYDE HIT PICKS**  
 Dave Marshall: AIN'T IT FUNNY, Colin Blunstone  
 Steve Jones: BABY I NEED YOUR LOVING, Eric Carmen  
 Richard Park: DANCE YOU OUT OF YOUR PAIN, Gary Portland  
 Tom Fentie: WORLD OF TODAY, Supermax  
 Bill Smith: HONEY I'M RICH, Raydio  
 Dougie Donnelly: I CAN'T STOP LOVING YOU, Leo Sayer  
 Ten Stevens: GHOSTS OF PRINCES IN TOWERS, Rich Kids

Epic  
 Arista  
 Capitol  
 Atlantic  
 Arista  
 Chrysalis  
 EMI

**CURRENT CHOICE**  
 SUMMER NIGHT CITY, Abba  
**ADD ONS**  
 MEXICAN GIRL, Smoke  
 MOVE IT, Flamin' Groovies  
 LOVE IS IT'S OWN REWARD, Steve Kipner  
 TOO GOOD TO BE TRUE, Tom Robinson Band  
 TO BE ALONE, Goldie

Epic  
 RAK  
 Sire  
 RSO  
 EMI  
 Bronze

## RADIO FORTH

**HIT PICKS**  
 Mike Scott: TRANQUILLO, Carly Simon  
 Steve Hamilton: SUMMER NIGHT CITY, Abba  
 Bill Torrence: LUCKY STARS, Dean Friedman  
 Mike Gower: BOULEVARD OF BROKEN DREAMS, Cafe Jacques  
 Brian Ford: I CAN'T STOP LOVING YOU, Leo Sayer  
**ADD ONS**  
 MAMA GAS, Miami Zapp  
 BRITISH HUSTLE, M-Tension  
 CAN'T GET ENOUGH OF YOU, Kay West  
 WOMANHOOD, Tammy Wynette  
 WAITING FOR TONIGHT, Snips

Elektra  
 Epic  
 Lifesong  
 Epic  
 Chrysalis  
 GTO  
 VMP  
 Epic  
 Epic  
 JET

# METRO RADIO

**METRO RADIO ADD ONS**  
 SUMMER NIGHT CITY, Abba  
 HONEY I'M RICH, Raydio  
 I CAN'T STOP LOVING YOU, Leo Sayer  
 EYE OF THE WAR, Jeff Wayne  
 TO BE ALONE, Goldie  
 HONG KONG GARDEN, Scoussas and The Banishes  
 HOT SHOT, Karen Young

Epic  
 Arista  
 Chrysalis  
 CBS  
 Bizarre  
 Polydor  
 Atlantic

## RADIO CITY

**ADD ONS**  
 CAN'T STAND LOSING YOU, Leo Sayer  
 LOVE DON'T LIVE HERE ANY MORE, Rose Royce  
 SUMMER NIGHT CITY, Abba  
 A ROSE HAS TO DIE, Doolays  
 IT'S THE FALLING IN LOVE, Carole Bayer Sager  
 YOU NEED ME, Ann Murray  
 HONEY I'M RICH, Raydio  
 WOMANHOOD, Tammy Wynette  
 TO BE ALONE, Goldie

Chrysalis  
 Wharfield  
 Epic  
 GTO  
 Electra  
 Capitol  
 Arista  
 Epic  
 Bronze

## RADIO TRENT

**AGAIN AND AGAIN, Status Quo**  
 GOT A FEELING, Patrick Juvel  
 HONEY I'M RICH, Raydio  
 DON'T CARE, Klark Kent  
 LONDON TOWN, Wings  
 I CAN'T STOP LOVING YOU, Leo Sayer  
 AND THE BAND PLAYED ON, Flash and The Pan  
 MEXICAN GIRL, Smoke  
 POOR LITTLE FOLK, Helen Reddy  
 LOVE DELUXE, Shadows  
 SUMMER NIGHT CITY, Abba

Vertigo  
 Casablanca  
 Arista  
 AFM  
 Paraphane  
 Chrysalis  
 Erigyn  
 RAK  
 Capitol  
 EMI  
 Epic

## BEACON RADIO

**BEACON RADIO ADD ONS**  
 AGAIN AND AGAIN, Status Quo  
 SUMMERNIGHT CITY, Abba  
 AIN'T IT FUNNY, Colin Blunstone  
 HONG KONG GARDEN, Scoussas and The Banishes  
 BEACH BOY GOLD, Gidea Park  
 MEXICAN GIRL, Smoke

Vertigo  
 Epic  
 Epic  
 Polydor  
 Stone  
 RAK

## BRMB

**BRMB ADD ONS**  
 MIDNIGHT BLUE, Melissa Manchester  
 YOU, Rita Coolidge  
 SUMMER NIGHT CITY, Abba  
 CAN'T STAND LOSING YOU, Police  
 HIGHWAY AFFAIR, Gary Bennett  
 I CAN'T STOP LOVING YOU, Leo Sayer  
 SAVANNAH, Yvonne Ellman  
 LOVE IS IT'S OWN REWARD, Steve Kipner  
 DEEP BEEP LOVE, Gruppo Sportivo  
 TRICKED, Meditations

Arista  
 AFM  
 Epic  
 AFM  
 DJM  
 Chrysalis  
 RSO  
 RSO  
 United Artists

## DOWNTOWN RADIO

**HIT PICKS**  
 John Paul: JIG A BOOGIE, Tightrope  
 Trevor Campbell: GIRL ON PAGE THREE, Bullies  
 Candy Devine: SUMMER NIGHT CITY, Abba  
 Michael Henderson: LIZARD KING, Blue Steam  
**ADD ONS**  
 I CAN'T STOP LOVING YOU, Leo Sayer  
 LUCKY STARS, Dean Friedman  
 GOT A FEELING, Patrick Juvel  
 BRANDY, O'Jays  
 WOMANHOOD, Tammy Wynette  
 COME TOGETHER, Errol Smith

Private Stock  
 Big Bear  
 Epic  
 RIP  
 Chrysalis  
 Lifesong  
 Casablanca  
 Phil Int  
 Epic  
 CBS

# DISCO SCENE

## ROGER SQUIRES IN SCOTLAND!

Roger Squires New Glasgow Disco Centre opens at 10 am on Tuesday 19th September 1978 with a warm welcome to all Scottish Dancers.

There's a free drink for every Dancin' visitor during the first two weeks.

Come and see our usual large range of Disco equipment plus special clearance bargains.

**ROGER SQUIRES DISCO CENTRE**  
 1 QUEEN MARGARET ROAD  
 (OFF QUEEN MARGARET DRIVE)  
 KELVINSIDE, GLASGOW, G20 6DP  
 Phone 041-946 3303 or 041-946 1860

## DISCOLAND 01-690 2205

377 LEWISHAM HIGH STREET, SE13  
 STILL LONDON'S MOST HELPFUL DISCO SHOWROOM

### SOUNDOUT SOUNDOUT AT DISCOLAND

The amazing new Soundout Stereo Soundcentre. Available at Discoland with Mk. V decks only £421! (Optional extra - fitted with technics decks)

**ONLY £43 DEPOSIT**  
 + 24 monthly payments of £20.15

DEPOSIT	CASH
£21 New Chronic mono Newell popular	£204
£21 New Chronic Delaware - mono 36 lovely watts	£336
£20 New Chronic Clubman 2 x 12" 300 watt pair	£270
£22 New Fal Range disco - 70 watts mono	£213
£23 New Fal stereo disco - 2 x 70 watts - Bareman	£230
£21 Used Soundout series III mono - 200 watts	£230
£21 New Ice mono Clubman disco console	£205
£68 New Ice stereo Clubman - built in tape	£447
£78 New Soundout system 100 2 x 12" Pico 1 x 200 watt pair	£278
£20 New DJ Capital stereo deck 2 x 120 watts	£199
£25 New Deluxe OMR 100 base line + home 200 watt pair	£250
£Cash New Multiphase 410 sound to light/sequencer	£88
£Cash New Comp 3 channel sound to light	£58
£Cash New Comp 4 channel sequencer	£74
£Cash New Comp 160 tan cooled projector 9 tubes vertical/cassettes	£81
£Cash New Fal auto sequential rhythm/BL/SEQ	£94
£Cash New Chronic MK13 4 channel mixer	£80
£14 Used Chronic SM505 2 channel mixer	£140
£Cash Used 4 channel top/light controller/sequencer	£48
£Cash New Opti Bala 160 projector - attachments extra	£35
£10 New Chronic 55L 1001 3 channel BL/SEQ	£36
£13 New Fal 2 x 12 speakers 200 watt pair	£127

**MAIL ORDER - FAST - EASY CREDIT - ONLY 10% Deposit - 2 years to pay. Part Exchange - Access - Barclaycard Welcome - EXPORTS FAST EXPORTS - Write or phone for details - Export Manager**

An advertisement in this space costs very little and brings great results, don't delay ring 01-836 1522

### DOVETAILED DISCO RECORDING CASES

All Prices include VAT @ 8%  
 Make charges of 50p per case payable

SINGLES	APPROX	APPROX	APPROX
Approx 1150	£7.75	£10.00	£13.50
Approx 1300	£10.00	£13.50	£17.00
Approx 1500	£13.50	£17.00	£20.50

UK ONLY

**HANDYMAN STORE**  
 273 Stourbridge Rd, Edby Hall, Dudley, West Midlands.

### ROLL YOUR OWN CABINETS? ADAM HALL (RM) SUPPLIES

CASTORS: FEET: HANDLES: COVERINGS: FRET CLOTH: GRILLE LOCKS: CATCHES: HINGES: SPECIALISED HARDWARE: CORNERS: PIPINGS: TRIMS: ETC

QUANTITY DISCOUNTS

See a list of products for illustrated Catalogue

Unit Q, Sterling Works, Grainger Road, Southend-on-Sea SS2 8DA

### DISCO CLEARANCE BARGAINS

Big Reductions on Speakers and Decks

**SPEAKER BARGAINS - FREE ADD-ON HORNS**

See a limited period only are a GIVING NAME High Quality 400 watt Mono units on all customers buying 2 or more units.

See example: New Square Duo 150 (150W) Disco Separater with included sub 400 watt 2 way Pico Mono unit over £1000.00. Now only £279.00. (plus 10% commission can be your last only £289.00. This should be superb - the price is ridiculous. Many other fantastic speakers bargains with £100.00 off on the price available for the next few weeks only.

**Hurry along to your nearest Roger Squire's Disco Centre**

## See it first at London's No1 Disco Show

# DISCOTEK 78

at the Bloomsbury Centre Hotel  
 Coram Street London WC1  
 Sept 12-14

### SATIN PRODUCTIONS (ENTERTAINMENTS) LTD.

DISCOTHEQUE SOUND & LIGHTING CENTRE

LONDON'S LEADING MAJOR STOCKISTS OF HAZE AND ICELECTRIC EQUIPMENT

Also stockists of Soundout, Fal, Optikmatic, Zero 88 (Lightmaster), SIS, Multiphase, Ilkustor, LFL, Lancelyn Lighting, Audiotech, Fane, Share, AKG, Euroscope Marketing, Spal, and many more top names.

More to see and hear plus easy low deposit, repairs, easy parking, friendly staff, free coffee, free delivery in London area for purchases exceeding £100.

All at 178 Chesterfield Road, Ashford, Middlesex. Tel. Ashford 45807.

New Opening Times: Mon-Sat 10-6, Sunday 10-2. Late Night Thursday till 8 pm.



# Parallel Lines go round in circles.

Blondie's latest album is out now. Called 'Parallel Lines,' it's their third, and their finest album to date. 12 pulsating tracks, including their current smash single 'Picture This.'

Don't miss 'Parallel Lines.' Circulate your record shop. Now.



BLONDIE - PARALLEL LINES CDL 1192  
also available on cassette

#### TOUR DATES & VENUES

- Sat. 9 Sept. Hammersmith Odeon
- Sun. 10 Sept. Portsmouth Guildhall
- Tues. 12 Sept. Newcastle City Hall
- Wed. 13 Sept. Edinburgh Odeon
- Thur. 14 Sept. Manchester Free Trade Hall
- Fri. 15 Sept. Birmingham Odeon
- Sat. 16 Sept. Hammersmith Odeon

**ALL SHOWS SOLD OUT EXCEPT THE EXTRA 4 pm SHOW WHICH HAS BEEN ADDED DUE TO PUBLIC DEMAND HAMMERSMITH ODEON SATURDAY SEPTEMBER 16th.**

**SUPPORT ACT: THE BOYFRIENDS**

