

RECORD MIRROR

Olivia Newton John

Steps out of
the shower...



BOWIE STONES BOOMTOWN RATS MINK DEVILLE

RECORD MIRROR

UK SINGLES

- 1 1 YOU'RE THE ONE THAT I WANT, Travolta/Newton John RSO
- 2 10 SMURF SONG, Father Abraham Decca
- 3 2 RIVERS OF BABYLON, Boney M Atlantic
- 4 3 MISS YOU, Rolling Stones EMI
- 5 7 ANNIE'S SONG, James Galway Red Seal
- 6 6 DAVY'S ON THE ROAD AGAIN, Manfred Mann Bronze
- 7 17 MAKING UP AGAIN, Goldie Bronze
- 8 9 CA PLANE POUR MOI, Plastic Bertrand Sire
- 9 4 BOY FROM NEW YORK CITY, Darts Magnet
- 10 5 OH CAROL, Smokie RAK
- 11 26 AIRPORT, Motors Virgin
- 12 19 THE LOVE IN YOUR EYES, David Soul Private Stock
- 13 8 IF I CAN'T HAVE YOU, Yvonne Elliman RSO
- 14 11 NIGHT FEVER, Bee Gees GTO
- 15 21 BEAUTIFUL LOVER, Brotherhood of Man Pye
- 16 12 LOVE IS IN THE AIR, John Paul Young Ariola
- 17 30 MAN WITH THE CHILD IN HIS EYES, Kate Bush EMI
- 18 15 MORE THAN A WOMAN, Tavares Capitol
- 19 23 DANCING IN THE CITY, Marshall Hall Harvest
- 20 32 ROSALIE, Thin Lizzy Vertigo
- 21 31 NEVER SAY DIE, Black Sabbath Vertigo
- 22 26 MIND BLOWING DECISIONS, Heatwave GTO
- 23 13 OLE OLA, Rod Stewart Riva
- 24 35 ANGLES WITH DIRTY FACES, Sham 69 Polydor
- 25 14 WHAT A WASTE, Ian Dury Stiff
- 26 54 LIKE CLOCKWORK, Boomtown Rats Ensign
- 27 16 BECAUSE THE NIGHT, Pat Smith Group Ariola
- 28 29 (DON'T FEAR) THE REAPER, Blue Oyster Cult CBS
- 29 24 PUMP IT UP, Elvis Costello Radar
- 30 18 HI TENSION, Hi Tension Island
- 31 42 WILD WEST HERO, Electric Light Orchestra Jet
- 32 49 USE TA BE MY GIRL, O'Jays Philadelphia
- 33 43 ROCK & ROLL DAMNATION, AC/DC Atlantic
- 34 20 A LITTLE STREET IN SINGAPORE, M Transfer Atlantic
- 35 36 JUST LET ME DO MY THING, Sine CBS
- 36 22 COME TO ME, Ruby Winters Creole
- 37 38 SATISFY MY SOUL, Bob Marley & The Wailers Island
- 38 47 RUN FOR HOME, Lindisfarne Mercury
- 39 33 WORDS RIGHT OUT OF MY MOUTH, Meat Loaf Epic
- 40 25 LOVING YOU HAS MADE ME BANANAS, Guy Marks ABC
- 41 39 LET'S GO DISCO, Real Thing Pye
- 42 27 DO IT DO IT AGAIN, Raffaella Carrà Epic
- 43 71 ARGENTINE MELODY, San Jose MCA
- 44 58 FROM EAST TO WEST, Voyage GTO
- 45 - (WHITE MAN) IN HAMMERSMITH PALAIS, Clash CBS
- 46 66 BOOGIE OOGIE OOGIE, A Taste Of Honey Capitol
- 47 46 ONLY LOVE CAN BREAK YOUR HEART, Elkie Brooks A&M
- 48 64 SUBSTITUTE, Cloud Carrere
- 49 48 HONEST I DO LOVE YOU, Candi Station Warner Bros
- 50 53 IF MY FRIENDS COULD SEE ME NOW, Lindy Clifford Curton
- 51 - LAST DANCE, Donna Summer Casablanca
- 52 60 FUNK THEORY, Rokotto State
- 53 - FLYING HIGH, Commodores Motown
- 54 34 PRESENCE DEAR, Blondie Chrysalis
- 55 40 A BI NI BI, Izhar Cohen Polydor
- 56 46 IT MAKES YOU FEEL LIKE DANCIN', Rose Royce Whitfield
- 57 41 JACK & JILL, Raydio Arista
- 58 37 NICE 'N' SLEAZY, Stranglers United Artists
- 59 57 SHAME, Evelyn 'Champagne' King RCA
- 60 56 WOMAN OF MINE, Dean Friedman Litresong
- 61 - SNAKE BITE E.P., David Coverdale's White Snake EMI
- 62 60 BANG BANG, Squeeze A&M
- 63 51 LET'S GET FUNKIFIED, Boiling Point Bang Bang
- 64 62 DANCE WITH ME, Peter Brown TK
- 65 - DON'T BE CRUEL, Elvis Presley RCA
- 66 63 MATCHSTALK MEN, Brian & Michael Pye
- 67 - FINISH WHAT YOU STARTED, Gladys Knight Budden
- 68 - HOW CAN THIS BE LOVE, Andrew Gold Asylum
- 69 44 TOO MUCH TOO LITTLE TOO LATE, Mathis & Williams CBS
- 70 61 SHE'S SO MODERN, Boomtown Rats Ensign
- 71 52 LET YOURSELF GO, T. Connection TK
- 72 - A LITTLE BIT OF SOAP, Showaddywaddy Arista
- 73 73 JUDY SAYS, Vibrators Epic
- 74 - DISCO INFERNO, Trammps Atlantic
- 75 - MOVIN' OUT, Billy Joel CBS

UK ALBUMS

- 1 1 SATURDAY NIGHT FEVER, Various RSO
- 2 6 LIVE AND DANGEROUS, Thin Lizzy Vertigo
- 3 3 YOU LIGHT UP MY LIFE, Johnny Mathis CBS
- 4 2 THE ALBUM, Abba Epic
- 5 4 THE STUD, Various Ronco
- 6 7 I KNOW COS I WAS THERE, Max Boyce EMI
- 7 5 BLACK AND WHITE, Stranglers UA
- 8 9 NEW BOOTS AND PANTIES, Ian Dury Siff
- 9 8 POWER IN THE DARKNESS, Tom Robinson Band EMI
- 10 18 PETER GABRIEL, Peter Gabriel Charisma
- 11 14 BAT OUT OF HELL, Meat Loaf Epic/Cleveland Int
- 12 10 DISCO DOUBLE, Various K-Tel
- 13 13 20 GOLDEN GREATS, Nat King Cole Capitol
- 14 19 THE KICK INSIDE, Kate Bush EMI
- 15 20 PASTICHE, Manhattan Transfer Atlantic
- 16 22 DARKNESS ON THE EDGE OF TOWN, Bruce Springsteen CBS
- 17 12 EVERYONE PLAYS DARTS, Oats Magnet
- 18 16 AND THEN THERE WERE THREE, Genesis Charisma
- 19 15 ANYTIME ANYWHERE, Rita Coolidge A&M
- 20 11 20 GOLDEN GREATS, Frank Sinatra Capitol
- 21 31 PENNIES FROM HEAVEN, Various World
- 22 17 DAVID GILMOUR, David Gilmour Harvest
- 23 23 RUMOURS, Fleetwood Mac Warner Brothers
- 24 25 CITY TO CITY, Gerry Rafferty United Artists
- 25 29 THE STRANGER, Billy Joel CBS
- 26 39 CENTRAL HEATING, Heatwave GTO
- 27 46 RUBY WINTERS, Ruby Winters Creole
- 28 40 BUT SERIOUSLY FOLKS, Joe Walsh Asylum
- 29 24 PLASTIC LETTERS, Blondie Chrysalis
- 30 - SOME GIRLS, Rolling Stones EMI
- 31 33 KAYA, Bob Marley & The Wailers Island
- 32 28 EASTER, Pat Smith Group Arista
- 33 55 NATURAL HIGH, Commodores Motown
- 34 32 HEAVY HORSES, Jethro Tull Chrysalis
- 35 30 LONDON TOWN, Wings Parlophone
- 36 43 LONG LIVE ROCK 'N' ROLL, Rainbow Polydor
- 37 26 THE RUTLES, Rutles Warner Brothers
- 38 27 20 CLASSIC HITS, Plattiers Mercury
- 39 48 20 GOLDEN GREATS, Buddy Holly & The Crickets MCA
- 40 49 ARRIVAL, Abba Epic
- 41 38 OUT OF THE BLUE, Electric Light Orchestra Jet
- 42 21 THIS YEARS MODEL, Elvis Costello & The Attractions Radar
- 43 42 GREATEST HITS, Abba Epic
- 44 53 DARK SIDE OF THE MOON, Pink Floyd Harvest
- 45 35 POWER AGE, AC/DC Atlantic
- 46 - REAL LIFE, Magazine Virgin
- 47 60 ALL 'N' ALL, Earth Wind & Fire CBS
- 48 34 FONZIES FAVOURITES, Various Warwick
- 49 56 PYRAMID, Alan Parsons Arista
- 50 - SHOWDOWN, Isley Brothers Epic

UK DISCO

- 1 1 HI-TENSION, Hi-Tension Island/12in
- 2 2 NIGHT FEVER, Bee Gees RSO/12in promo
- 3 3 RIVERS OF BABYLON/BROWN GIRL, Boney M Atlantic/12in
- 4 8 BOOGIE OOGIE OOGIE, A Taste Of Honey Capitol/Tower LP
- 5 6 SHAME, Evelyn 'Champagne' King RCA/12in
- 6 5 LET'S GET FUNKIFIED, Boiling Point Bang/12in
- 7 4 LET'S ALL CHANT, Michael Zager Band Private Stock/12in
- 8 7 IF I CAN'T HAVE YOU, Yvonne Elliman RSO/12in promo
- 9 12 YOU AND I, Rick James Motown/US 12in
- 10 15 LET'S GO DISCO, Real Thing Pye
- 11 11 FROM EAST TO WEST, Voyage GTO/LP
- 12 13 IT MAKES YOU FEEL LIKE DANCIN', Rose Royce Whitfield/12in
- 13 9 MORE THAN A WOMAN, Tavares Capitol-RSO LP
- 14 23 YOU'RE THE ONE THAT I WANT, Travolta/Newton-John RSO
- 15 17 IF MY FRIENDS COULD SEE ME NOW/RUNAWAY LOVE/GYPSY LADY, Linda Clifford Custom/12in/LP
- 16 29 JUST LET ME DO MY THING, Sine CBS/12in/LP
- 17 14 DISCO INFERNO, Trammps Atlantic/RSO LP
- 18 10 WHATEVER IT TAKES, Olympic Runners RCA/12in
- 19 18 SATURDAY NIGHT FEVER (LP), Bee Gees/etc RSO LP/12in promo
- 20 19 COME ON DANCE DANCE, Saturday Night Band US Prelude LP/CBS/12in

STAR CHOICE



CHRIS THOMPSON, Manfred Mann

- 1 YOU TO ME ARE EVERYTHING The Real Thing
- 2 GIVE ME SOME LOVING Spencer Davis Group
- 3 SATISFACTION Rolling Stones
- 4 FOOL TO CRY Billy J. Kramer
- 5 PHILADELPHIA FREEDOM Billy Fury
- 6 MY GENERATION Ray Charles
- 7 DON'T STOP Fleetwood Mac
- 8 BLUNDED BY THE LIGHT Manfred Mann's Earth Band
- 9 LIKE A ROLLING STONE Bob Dylan
- 10 TICKET TO RIDE The Beatles

UK SOUL

- 1 7 BOOGIE OOGIE OOGIE, Taste Of Honey Capitol
- 2 9 USE TA BE MY GIRL, O'Jays Philadelphia
- 3 4 JUST LET ME DO MY THING, Sine CBS
- 4 3 SHAME, Evelyn 'Champagne' King RCA
- 5 16 IF MY FRIENDS COULD SEE ME NOW, Linda Clifford Curton
- 6 1 HI TENSION, Hi Tension Island
- 7 6 FROM EAST TO WEST, Voyage GTO
- 8 11 MIND BLOWING DECISIONS, Heatwave GTO
- 9 2 RIVERS OF BABYLON, Boney M Atlantic
- 10 12 WHATEVER IT TAKES, Olympic Runners RCA
- 11 - FLYING HIGH, Commodores Motown
- 12 - EYESIGHT, James Brown Polydor
- 13 - HONEST I DO LOVE YOU, Candi Station Warner Bros
- 14 18 DANCE WITH ME, Peter Brown TK
- 15 - I LOVE NEW YORK, Metropolis Salsoul
- 16 5 MORE THAN A WOMAN, Tavares Capitol
- 17 8 IT MAKES YOU FEEL LIKE DANCIN', Rose Royce Whitfield
- 18 10 ALL NIGHT LONG, Oates Philadelphia
- 19 - DISCO INFERNO, Trammps Atlantic
- 20 20 COME TO ME, Ruby Winters Creole

US SINGLES

- 1 1 SHADOW DANCING, Andy Gibb RSO
- 2 3 BAKER STREET, Gerry Rafferty United Artists
- 3 4 IT'S A HEARTACHE, Bonnie Tyler RCA
- 4 2 YOU'RE THE ONE THAT I WANT, Travolta & Newton-John
- 5 6 TAKE A CHANCE ON ME, Abba Atlantic
- 6 9 YOU BELONG TO ME, Carly Simon Elektra
- 7 12 USE TA BE MY GIRL, O'Jays Philadelphia International
- 8 10 LOVE IS LIKE OXYGEN, Sweet Capitol
- 9 16 STILL THE SAME, Bob Seger Capitol
- 10 11 DANCE WITH ME, Peter Brown TK
- 11 13 THE GROOVE LINE, Heatwave Epic
- 12 14 TWO OUT OF THREE AIN'T BAD, Meat Loaf Epic
- 13 15 BECAUSE THE NIGHT, Pat Smith Arista
- 14 5 TOO MUCH, TOO LITTLE, Mathis & Williams Columbia
- 15 7 FEEL SO GOOD, Chuck Mangione A&M
- 16 18 EVERY KINDA PEOPLE, Robert Palmer Island
- 17 20 BLUER THAN BLUE, Michael Johnson Capitol
- 18 21 YOU'RE THE LOVE, Seals & Crofts Warner Bros
- 19 22 EVEN NOW, Barry Manilow Arista
- 20 23 LAST DANCE, Donna Summer Casablanca
- 21 8 ON BROADWAY, George Benson Warner Bros
- 22 28 I WAS ONLY JOKING, Rod Stewart Warner Bros
- 23 29 FOLLOW YOU, FOLLOW ME, Genesis Atlantic
- 24 25 OH WHAT A NIGHT FOR DANCING, Barry White 20th Century
- 25 31 MISS YOU, Rolling Stones Atlantic
- 26 17 WITH A LITTLE LUCK, Wings Capitol
- 27 33 WONDERFUL TONIGHT, Eric Clapton RSO
- 28 30 ALMOST SUMMER, Celebration MCA
- 29 34 I CAN'T STAND THE RAIN, Eruption Ariola
- 30 37 ONLY THE GOOD DIE YOUNG, Billy Joel Columbia
- 31 39 GREASE, Frankie Valli RSO
- 32 19 DEACON BLUES, Steely Dan ABC
- 33 24 HEARTLESS, Heart Mushroom
- 34 42 THANK GOD IT'S FRIDAY, Love And Kisses Casablanca
- 35 49 RUNAWAY, Jefferson Starship RCA
- 36 44 IT'S THE SAME OLD SONG, KC & The Sunshine Band TK
- 37 45 STONE BLUE, Foghat Warner Bros
- 38 41 DANCE ACROSS THE FLOOR, Jimmy 'Bo' Horne TK
- 39 40 WARM RIDE, Rare Earth Motown
- 40 48 IF EVER I SEE YOU AGAIN, Roberta Flack Atlantic
- 41 43 CHATTANOOGA CHOO CHOO, Tuxedo Junction. Butterfly
- 42 50 FM, Steely Dan MCA
- 43 52 MY ANGEL BABY, Toby Beau RCA
- 44 53 LOVE WILL FIND A WAY, Pablo Cruise A&M
- 45 55 HOT LOVE, COLD WORLD, Bob Welch Capitol
- 46 56 MAGNET AND STEEL, Walter Egan Columbia
- 47 57 KING TUT, Steve Martin Warner Bros
- 48 58 COPACABANA, Barry Manilow Arista
- 49 59 I'M NOT GONNA LET IT BOTHER ME TONIGHT, Atlanta Rhythm Section Polydor
- 50 60 LIFE'S BEEN GOOD, Joe Walsh Asylum

OTHER CHART

- 1 HEROES, David Bowie RCA
- 2 SATISFACTION, Devo Stiff
- 3 BACK IN LOVE AGAIN, Donna Summer GTO
- 4 WHITE PUNKS ON OOPS, Tubes A&M
- 5 PRESENCE, DEAR, Blondie Chrysalis
- 6 PARANOID, Dickies A&M
- 7 HI TENSION, Hi Tension Island
- 8 SEX & DRUGS, Ian Dury Stiff
- 9 DENIS, Blondie Chrysalis
- 10 RIO DE JANEIRO, Gary Chris Salsoul
- 11 I LOVE NEW YORK, Metropolis Salsoul
- 12 YOU + ME - LOVE, Undisputed Truth Whitfield
- 13 SUBSTITUTE, Who Polydor
- 14 DO WHAT YOU WANNA, T-Connection TK
- 15 MARQUEE MOON, Television Asylum
- 16 LIFE ON THE LINE, Eddie & The Hot Rods Island
- 17 GOING FOR THE ONE, Yes Atlantic
- 18 THIS PERFECT DAY, Saints Harvest
- 19 ALL IN IT TOGETHER, Pirates Atlantic
- 20 IT MAKES YOU FEEL LIKE DANCIN', Rose Royce Whitfield

SUPPLIED BY: Adrien's, Wickford Shopping Hall, Wickford, Essex. Tel: 443318. All selections are 12in records except 'Paranoid' which is a 10in.

YESTERYEAR

- 5 Years Ago (23rd June 1975) 10c
- 1 RUBBER BULLETS Fleetwood Mac
- 2 ALBATROSS Suzi Quatro
- 3 CAN THE CAN T. Rex
- 4 THE GROOVER Peter Dinklage
- 5 WELCOME HOME Peter & Lee
- 6 SEE MY BABY JIVE Wizzard
- 7 SNOOPY VERSUS THE RED BARON The Hot Shots
- 8 STUCK IN THE MIDDLE WITH YOU Stealers Wheel
- 9 ONE AND ONE IS ONE Medicine Head
- 10 GIVE ME LOVE George Harrison
- 10 Tears Ago (22nd June 1968)
- 1 JUMPING JACK FLASH Rolling Stones
- 2 YOUNG GIRL Union Gap
- 3 BLUE EYES Don Partridge
- 4 HURDY GURDY MAN Donovan
- 5 THIS WHEEL'S ON FIRE Julie Driscoll
- 6 HONEY Bobby Goldsboro
- 7 BABY COME BACK The Equals
- 8 DO YOU KNOW THE WAY TO SAN JOSE Dionne Warwick
- 9 I PRETEND Des O'Connor
- 10 MAN WITHOUT LOVE Engelbert Humperdinck
- 15 Years Ago (22nd June 1963)
- 1 LIKE IT Gerry And The Pacemakers
- 2 FROM ME TO YOU The Beatles
- 3 IF YOU GONNA MAKE A FOOL Freddie and The Dreamers
- 4 DO YOU WANT TO KNOW A SECRET? Billy J. Kramer
- 5 WHEN WILL YOU SAY I LOVE YOU? Billy Fury
- 6 TAKE THESE CHAINS FROM MY HEART Ray Charles
- 7 SCARLETT O'HARA Jet Harris and Tony Meehan
- 8 DECK OF CARDS Wink Martindale
- 9 ATLANTIS The Shadows
- 10 LUCKY LIPS Cliff Richard

US DISCO

- 1 1 LAST DANCE/AFTER DARK, Arista Casablanca
- 2 6 BOOGIE OOGIE OOGIE, A Taste Of Honey Capitol
- 3 2 IF MY FRIENDS COULD SEE ME NOW, Linda Clifford Curton
- 4 3 ROUGH DIAMOND, Madleen Kane Warner Bros
- 5 4 GARDEN OF LOVE, Don Ray Polydor
- 6 7 YOU AND I, Rick James Motown
- 7 5 COME ON DANCE, DANCE Saturday Night Band Prelude
- 8 12 I LOVE AMERICA, Patrick Swayze Casablanca
- 9 8 VOYAGE, Marlin TK
- 10 11 SPEND THE NIGHT WITH ME Silver Convention Midson
- 11 10 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST, Love And Kisses Casablanca
- 12 9 AT THE DISCO/THIQUE, Lipstick Tom 'n' Jerry (Salsoul) Arista
- 13 18 WHISTLE BUMP, Eumir Deodato Warner Bros
- 14 23 HOT SHOT, Karen Young West End
- 15 13 BOOGIE TO THE TOP, Idris Muhammad Kudu
- 16 14 FLIGHT TO VERSAILLES, Grand Tour Butterfly
- 17 28 BOOGIE DOWN, Blackwell Butterfly
- 18 16 AT THE COPA, Barry Manilow Arista
- 19 27 MELLOW LOVIN', Judy Cheeks Salsoul
- 20 32 DO OR DIE, Grace Jones Island

US ALBUMS

- 1 1 SATURDAY NIGHT FEVER, Soundtrack RSO
- 2 2 FEELS SO GOOD, Chuck Mangione A&M
- 3 8 CITY TO CITY, Gerry Rafferty United Artists
- 4 3 LONDON TOWN, Wings Capitol
- 5 7 FN, Soundtrack MCA
- 6 8 SO FULL OF LOVE, O'Jays Philadelphia International
- 7 10 NATURAL HIGH, Commodores Motown
- 8 12 STRANGER IN TOWN, Bob Seger Capitol
- 9 5 JEFFERSON STARSHIP EARTH, Jefferson Starship RCA
- 10 39 DARKNESS AT THE EDGE OF TOWN, Bruce Springsteen Columbia
- 11 17 BOYS IN THE TREES, Carly Simon Elektra
- 12 14 FANTASY LOVE AFFAIR, Peter Brown TK
- 13 17 THANK GOD IT'S FRIDAY, Soundtrack Casablanca
- 14 4 SHOWDOWN, Isley Brothers Epic
- 15 15 THE STRANGER, Billy Joel Columbia
- 16 20 THE LAST WALTZ, Band Warner Bros
- 17 21 GREASE, Soundtrack RSO
- 18 18 CENTRAL HEATING, Heatwave Epic
- 19 27 BUT SERIOUSLY, FOLKS, Joe Walsh Asylum
- 20 22 EASTER, Pat Smith Arista
- 21 25 IT'S A HEARTACHE, Bonnie Tyler RCA
- 22 24 TOGETHER - FOREVER, Marshall Tucker Band Capricorn
- 23 46 SHADOW DANCING, Andy Gibb RSO
- 24 30 DOUBLE PLATINUM, Kiss Casablanca
- 25 54 SONGBIRD, Barbra Streisand Columbia
- 26 31 STONE BLUE, Foghat Warner Bros
- 27 19 HEAVY HORSES, Jethro Tull Chrysalis
- 28 16 CHAMPAGNE JAM, Atlanta Rhythm Section Polydor
- 29 11 SLOWHAND, Eric Clapton RSO
- 30 36 THE ALBUM, Abba Atlantic
- 31 37 STAR DUST, Willie Nelson Columbia
- 32 32 AJA, Steely Dan ABC
- 33 9 YOU LIGHT UP MY LIFE, Johnny Mathis Columbia
- 34 29 TUNE A PIANO, CAN'T TUNA FISH, Speedwagon Epic
- 35 36 BAT OUT OF HELL, Meat Loaf Epic
- 36 38 HERMIT OF MINK HOLLOW, Todd Rundgren Warner Bros
- 37 23 RUNNING ON EMPTY, Jackson Browne Asylum
- 38 - SOME GIRLS, Rolling Stones Atlantic
- 39 26 WEEKEND IN LA, George Benson Warner Bros
- 40 40 EVEN NOW, Barry Manilow Arista
- 41 33 EXCITABLE BOY, Warren Zevon Asylum
- 42 42 MAGAZINE, Heart Mushroom
- 43 51 LIVETIME, Hall & Oates RCA
- 44 28 INFINITY, Journey Columbia
- 45 53 DO WHAT YOU WANNA' DO, Dramatics ABC
- 46 - SOUNDS AND STUFF LIKE THAT, Quincy Jones A&M
- 47 61 YOU'RE GONNA GET IT, Tom Petty & The Heartbreakers ABC
- 48 56 VOYAGE TK
- 49 57 DON'T LET GO, George Duke Epic
- 50 41 SON OF A SON OF A SAILOR, Jimmy Buffett ABC

US SOUL

- 1 1 USE TA BE MY GIRL, The O'Jays Philadelphia International
- 2 15 CLOSE THE DOOR, Teddy Pendergrass Pi
- 3 3 THE GROOVELINE, Heatwave Epic
- 4 5 RUNAWAY LOVE, Linda Clifford Custom
- 5 4 DUKEY STICK, George Duke Epic
- 6 8 ANNIE MAE, Natalie Cole Capitol
- 7 10 STUFF LIKE THAT, Quincy Jones A&M
- 8 2 TAKE ME TO THE NEXT PHASE, Isley Brothers Columbia
- 9 6 STAY, Rufus & Chaka Khan ABC
- 10 11 LET'S GO ALL THE WAY, Whispers Solar
- 11 23 YOU AND I, Rick James Motown
- 12 20 SHAME, Evelyn 'Champagne' King RCA
- 13 13 AIN'T NO SMOKE WITHOUT FIRE, Eddie Kendricks Arista
- 14 18 FEEL THE FIRE, Peabo Bryson Capitol
- 15 19 I AM YOUR WOMAN, SHE IS YOUR WIFE, Barbara Mason Mission
- 16 9 DAYLIGHT & DARKNESS, Smokey Robinson Prelude
- 17 24 LAST DANCE, Donna Summer Casablanca
- 18 22 HOLLYWOOD SQUARES, Bootsy's Rubber Band Warner Bros
- 19 29 BOOGIE OOGIE OOGIE, A Taste Of Honey Capitol
- 20 26 SHADOW DANCING, Andy Gibb RSO

JUICY LUCY

A venue too Virgin

WELL MY darlings, just as I've always told you, Juicy Lucy's predictions do come true! Or nearly true.

Remember I told you, it must have been absolutely months ago my dears, that Virgin Records — the company who handle the controversial Sex Pistols — were rumoured to be opening a club in London run on similar lines to the "legendary" Bottom Line in New York? You must do.

At that time a spokesman for Richard Branson's "trendy" company, none other than 30-year-old Al Clark could only mutter tersely: "We can't make any comment. At this stage any speculation can only jeopardise the project." It didn't.

Now we hear, via a "press release" of all things, that the club — to be named, with typical Virgin drollery, 'The Venue' — is to open in November in the premises of what used to be the Metropole cinema near Victoria!

With planned seating for 600 and two shows a night until 3 am (how adventurous my dears!) it came as no surprise when Al Clark confided

to me last week that: "We want to establish The Venue as London's premier place to play." Himmmmmm.

If it's anything like the real Bottom Line, where paying customers are as thin on the ground as Santa Claus in August, I suppose that means that the "bills" will be composed of Virgin acts. And whatever happened to Bruce 'The Future Of Rock And Roll' Springsteen who was meant to be opening the venue with a week-long stint? Your faithful correspondent will find out, have no fear.

After a new club, and I'm sure you must agree that that must come first, the second biggest news of the week could only be provided by one person. Of course I'm talking about Bob Dylan. Remarkably sprightly for his 38 years the renowned Mr Zimmerman prefaced his Earls Court shows with tours round the metropolitan night life that would have had seasoned campaigners like Bob Geldof (24) and "attractive" Moira Bellas (28) reaching for the Alka Seltzer.

As my hairdresser said to me: "Man, Dylan was everywhere!" He

surprised a sell-out Dingwalls crowd by slipping in to watch the apparently endless set from last week's "blues legend" George Thorogood, stopping Americans and normally sensible ladies in their tracks, and a night later was seen "catching" Robert Gordon and Link Wray at the Music Machine.

Of course Dave Edmunds, Nick Lowe, Eric Clapton and everybody's brother was at Dingwalls but who noticed that night? What a pleasant surprise indeed to have something else to watch than the undergarments of the Boomtown Rats!

Mr Zimmerman's own show, needless to say, was unbeatably "splendid" (I read the papers too) on the night that Lucy tipped up, although I was most surprised to see that the "free bar" provided by Dylan's record company CBS, was not only "inaccessible" (one lift containing 10 people slowly ferried 300 liggers towards the mezzanine over a period of half-an-hour!) but had a strange habit of closing as soon as the "thirsty" arrived!

Meanwhile the great Charlton Festival — will it or won't it happen? — debate continues. Although there



KIP RANO

seems little chance of the event coming off the "organisers" nevertheless sank a few greenbacks into a weekend ad in the august London Evening News. It was the billing that struck me, my dears. 'Lou Reed And Friends' (?). Why, I didn't think he had any.

One group who won't be appearing there anyway are the somewhat elderly Motors who decided it's too expensive and nobody will come. Shame. The same combo have had enough to think about recently without bothering their heads about money I would have thought. Only last week a member of the Motors was forbidden to wear an RAF (pukka) uniform on 'Top Of The Pops' lest it upset the great viewing public. The poor chap was forced to don the alternative "uniform" of beat combos the world over — T-shirts, jeans and sneakers — while his companions blistered on with a variety of "stage gear" ranging from a Luftwaffe helmet to a British Airways steward's outfit. All very relevant to their single 'Airport' I'm sure, but wouldn't it have been easier if they'd all worn their service uniforms? They must be old enough to still have them in the war-troop.

It's not everyday that a millionaire rings me up, even if I do have rich friends, and I was mildly "shocked" the other day when handsome reclusive Mike Oldfield did just that, especially when he broke into song as well! Mike had heard a T Rex song and was unable to remember its title and thinking I might be of some assistance began to hum and quack into the receiver — much in the same way as the suburban millions buy their pop singles every Saturday. "As well as going dum dum dum quack it has brass and orchestration on it too," quoth the composer. "You will try to find it, won't you?" Lucy, you can be assured, is still trying.

"PIT YOUR WITS" WITH THE PISTOLS . . . AGAIN!

FORGET the World Cup my darlings! Hang up those dreary 'Saturday Night Fever' clothes for the last time! Put love-ins where they belong . . . in the dustbin!

The foul-mouthed, controversial Sex Pistols are back!

And make no mistake, with or without the surly charm of former leader Johnny Rotten they still pack a punch — if you know what I mean.

To celebrate this appalling piece of news — as well as the release of the first Sex Pistols single for what seems like ten years — your No 1 Record Mirror and your faithful correspondent Juicy Lucy are going to give you the chance to win a limited edition copy of their latest fab gear (actually I mean intensely exciting) platter!!

And that's not all! Each record will wing its way to the lucky winner encased in an historic punk art Fiorucci-style, zip-up, transparent, shocking pink and yellow Sex Pistols valise! The sort of

item that Lucy keeps her makeup in, but her men friends prefer to call a document holder!

It's valuable! It's inflation proof! And you can win it in Juicy's special Sex Pistols' competition — only in Record Mirror!

HOW TO ENTER: Simply answer these three easy questions.

- 1) Which Sex Pistol has been described as "chubby"?
- 2) Which Sex Pistol has been described as "boyish"?
- 3) Which non-Sex Pistol has been described (quite accurately) as a "Great Train Robber"? Clue: He sings on the latest Sex Pistols single!

It couldn't be simpler my darlings! Send your entries to Juicy Lucy, Record Mirror, 40 Long Acre, London, WC2.

There are 25 sets of 12in singles and cases to be won, and the first 25 correct entries out of the bag are the winners! It's as easy as getting sunstroke in Rio de Janeiro believe you me!!



DENIS O'REGAN

HERE they are again! Two members of the formerly "controversial" Sex Pistols are pictured above discussing their new single — the title of which has now changed, no less than six times! "Boyish" Paul Cook and "chubby" Steve Jones were caught "clubbing" in London's swish Embassy club in the heart of the West End last week, thus firmly burying their "common man" — image forever. Their glamorous escort, model Kelly Le Brock (centre) firmly denies any association with Ronald Biggs or the Great Train Robbers. PS: The title of that single now appears to be 'No-one Is Innocent', as it was all along. Sid's 'My Way' is still (very much) the "flip" side.

If Lucy had world enough and time . . . That's not really right. Lucy has the world — straining for my ears my dears — but not the time, I must organise myself better. And I haven't even had the chance to tell you half the exciting things that happened this week.

Like my pleasant evening watching the ever-lively Darts "storming" London in the company of the delightful Susi Quatro, or the staggering sight of Phil Lynott "sitting out" a party in Thin Lizzy's honour in Manchester!

The reason, you may ask? It seems, and this is serious, that the man is in love! The pretty blonde girlfriend, known affectionately as Carol, wasn't available for comment.

And that's it. I end with congratulations to a lovely man who has actually got married — instead of just talking about it in the papers like every pop star seems to these days. I give you Peter Sarstedt, balladeer of 'Belrut', wordsmith of the Middle East, now firmly hitched to "attractive" Joanne Maitly (26), and I hope they'll both be very happy together. I've sent them hundreds of copies of the dreadful single so that he may soon learn the error of his ways.

I'll see you all next week. Byecccc.



The beautiful new single
Good Day Go By . . .
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"Don't Talk Back"



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B SIDE
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NEWS

News Editor JOHN SHEARLAW

Reading Festival full line up

THE FULL LINE-UP of this year's Reading Festival has now been virtually set. And Status Quo, making their only British appearance this year, top the three day event which takes place over the August Bank Holiday from August 25 to August 27. Quo will headline on the Saturday (26) and they are joined by Lindisfarne, Spirit, and the Boomtown Rats. Friday (25) is headed by the Jam, with Ultravox, the Pirates and Sham 69, while Sunday's (27) bill has Tom Robinson and the Ian Gillan Band. Patti Smith is also expected to appear on the Sunday, although this is a waiting confirmation. Other acts definitely appearing are Rats, Albion Band, John Otway, Radio Stars, Nutz, Squeeze, Bethnal, The Next, Chelsea, Business, Pacific Eardrum, Penetration, New Hearts, Gruppo Sportivo and the Speedometers. **HOW TO BOOK:** Full three-day tickets will cost £8.95 and include VAT, parking and camping fees. These are available by post from NJF / Reading Rock '78, PO Box 45Q, London, W1A 4SQ. Cheques and postal orders only, payable to NJF / Reading Festival and enclosing a/c. A limited number of single tickets will be available on each day. Friday tickets (not inclusive of parking or camping) are £3.00, Saturday £4.50, and Sunday £4.50.



STATUS QUO

Quo album & single

STATUS Quo, who make their only British appearance this year at the Reading Festival on August 26, are to release a new album and single in the same month. No titles have yet been released but the band recently completed the album in Holland. Quo tour Australia and New Zealand from July 18, and play Reading before their lengthy US tour in the autumn. No further British appearances are expected until Spring next year.

Replacing Kremmen

CAPITAL RADIO will present a national Top Thirty show every Sunday at 2 pm from July 2 replacing Kenny Everett's programme. The show will be presented by Roger

Scott and the list compiled by the new Independent Record Chart. Everett's Saturday afternoon broadcast will now be extended a further hour to 3 pm.

Shakin' Stevens signs deal

SHAKIN' Stevens, currently starring in the hit West End musical 'Elvis', has signed a long-term recording contract with CBS.

Stevens, who was on the road with

Sunsets before accepting the 'Elvis' role as the "middle period" Elvis Presley, was formerly with Track Records.

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OLIVIA NEWTON-JOHN

'Grease' star Olivia mobbed

BRITISH-born 'Grease' star Olivia Newton-John was mobbed and almost crushed by fans when the film opened in Chicago last weekend.

The drama occurred as 26-year-old Olivia arrived for the premiere with 'Saturday Night Fever' star John Travolta who also appears in 'Grease'.

As hundreds of fans converged on the couple Ms Newton-John's dress was ripped, and Travolta battled to keep the crowd at bay. Neither stayed to watch the film.

Afterwards Olivia, who suffered bruising, said: "It was like being caught in a rugby scrum, except they wanted to use me as the ball."

"It was the most frightening experience of my life".
 + Record Mirror caught up with Olivia Newton-John — talking about that film — in a more peaceful moment last week. Exclusive interview starts on page 12.

A 'Capital Summer'

UNDER THE banner of 'Capital Summer', Linda Lewis, the Chieftains, Maggie Bell and the first public performance of Andrew Lloyd Webber's 'Variations' are the attractions at a four-day series of summer shows at London's Royal Festival Hall in July.

'Variations' has two performances on July 15 (at 6.15 and 8pm), Maggie Bell appears on July 16, The Chieftains on July 17 and Linda Lewis on July 18.

Tickets for all shows go on sale this week and prices range from £4.00 to £1.50.

Starship land at Knebworth

JEFFERSON STARSHIP will definitely be appearing at the Knebworth Festival this Saturday... although the band have been forced to hire equipment after a riot at a cancelled concert in Europe last weekend.

They had been due to open a European tour at Koblenz, Germany on Saturday night, but lead singer Grace Slick was taken ill with stomach cramps only hours before the show.

A cancellation announcement was not made until the last minute — and 10,000 disappointed fans went on the rampage, starting fires and damaging equipment.

Said a spokesman for Jefferson Starship: "Grace has now recovered, and the band will be arriving in Britain in the next few days."

"There is no question of the Knebworth appearance not going ahead as planned."
 Starship top the bill with Genesis on Saturday, and their damaged gear has been replaced with equipment hired in the UK.

Matumbi provide theme music

POLL-WINNING British reggae band Matumbi, who recently signed to EMI, release their first single on the label next week.

Entitled 'Rock Parts 1 and 2' it's the band's own composition. Matumbi are currently in the studio working on their first EMI album, tentatively entitled 'Seven Seals'.

They've also been commissioned to write the music for a new BBC-2 series, 'Empire Road', which is being filmed in and around Birmingham.

Lindisfarne top at Hammersmith

LINDISFARNE top the bill at London Hammersmith Odeon on August 4, and the concert will be recorded by Capital Radio.

The band are also lined up to play at this year's Reading Festival (see separate news story).

Who's single . . .

THE WHO'S first single for over two years is released on June 30.

It's a double A-side featuring a John Entwistle composition 'Had Enough' coupled with 'Who Are You' Of 'Had Enough' — Entwistle's first A-side — Pete Townshend commented: "It's the most commercial song on our forthcoming album and we thought it would make a nice change."

The album itself, as yet untitled, is currently being completed in the studios. Its release is expected "in the next six weeks".

MEANWHILE the Who have now committed themselves to building a major UK "entertainment complex" at the Shepperton Studios Centre. The group bought part of the centre last November and intend to develop a facility for the film and music business in addition to producing their own films and records.

The first film project will be 'Quadrophenia', a Who production in association with Bill Curbishley and Roy Blair.

. . . Pete writes TV musical

Pete Townshend is working on an original half-hour musical to be screened on ITV's 'South Bank Show' in the near future.

The musical was the idea of the programme's presenter Melvyn Bragg, who has known Townshend for some years.

The theme Townshend is working on concerns his first brush with violence, several years ago in a fish and chip shop in Shepherd's Bush. The incident — with lyrics — is being put to music and the Who guitarist is currently putting the project together with a scriptwriter.

Medal for Marley

REGGAE superstar Bob Marley was presented with a Third World 'Peace Medal' at a special reception at the United Nations Congress in New York last week.

The medal was presented by the Senegalese ambassador for Marley's "service to peace" after his triumphant 'One Love' concert in Kingston, Jamaica in April.

Suicide soon

NEW WORK band Suicide make their long-awaited British debut next month... as support to the Clash.

The band, whose first album 'Suicide' is released on Red Star on July 7 with a single 'Chere' on July 14.



10cc

10cc World Tour

10CC's first British tour in over a year will cover 11 cities and include two shows at the massive Wembley Arena (formerly the Empire Pool).

The concerts — all in September — form part of a seven-month world tour which takes in Japan and Australia.

The band have indicated that they are playing as many regional dates as possible to save their fans the expense of travelling to one or two centres only.

Tickets will be on sale at all usual box offices by Saturday June 24 and prices range from £3 to £4.25.

The full tour schedule is as follows: Liverpool Empire September 3, Birmingham Odeon 4, 5, 8, Aberdeen Capitol 8, 9, Edinburgh Usher Hall 10, 11, Newcastle City Hall 13, 14, Bridlington Spa Pavilion 15, Manchester Apollo 16, 17, 18, Bristol Colston Hall 20, Southampton 21, Empire Pool, 23, 24, Brighton New Conference Centre 25.

10cc will be playing the entire concerts, with no support act.

Gordon/Link split

ROBERT GORDON last week announced his split with guitarist Link Wray. Their concert at London's Music Machine last week was the last in the association between the two rock 'n' rollers of different generations.

Both Gordon and Wray have solo albums in the pipeline, and the split arose from Gordon's desire to play different types of music. "He doesn't want to be labelled as just a rock 'n' roll singer," explained a spokesman.

Nevertheless it's expected that several tracks, already laid down, featuring Wray on guitar will appear on Gordon's next album.

Zones support

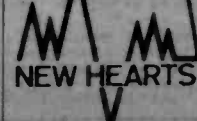
THE ZONES, recently signed to Arista, support Magazine on their forthcoming UK tour.

The band are recording their first single this week to coincide with the tour.

IN THIS DECADENT CYNICAL AGE YOU ALL NEED NEW HEARTS.



The New Hearts new single is 'Plain Jane' and it's plain brilliant. Go geddit.



NEW HEARTS 'Plain Jane' in a special picture bag.

Millionaire Oldfield does it for free

MILLIONAIRE composer and multi-instrumentalist Mike Oldfield is to appear at a free concert in London on June 23... on behalf of Friends of the Earth. Oldfield will perform a selection of music by David Bedford in the Jubilee Gardens - as part of 'Whale Celebration Day'. Friends of the Earth hope to raise funds to prevent the mammal's threatened extinction, and a collection will be taken. He'll be joined by Spike Milligan, a trad jazz band, a ballerina and various "theatrical acts". The event runs all afternoon from 1 pm to 5 pm, and Oldfield will be appearing with the Queens College Choir at about 4 pm. This surprise concert is Mike Oldfield's first for over 18 months. He's currently working on a new album to be released in the autumn.

Showaddywaddy new single

CREPE SOLED shufflers Showaddywaddy release a new single this week... and at the same time the band commence another extensive British tour. The new single is 'A Little Bit of Soap' which follows their last No 2 single 'Wonder Why'. The B side of the new single is 'Maybe Maybe Maybe'. Tour dates are: Exeter University June 23, Isle Of Man Palace Lido 25, Derby Assembly Rooms 29, Peterborough ABC 30, Ipswich Gaumont July 1, Norwich Theatre Royal 2, Manchester Golden Garter Club 3, 4, 5, 6, Isle Of Man Palace Lido 9, Birmingham Night Out Club 26, 27, 28, 29.

Sham 69 again

FOLLOWING the success of 'Angels With Dirty Faces' Sham 69 release a new single on July 7. It's entitled 'If The Kids Are United' - a Pursey / Parsons composition, which has already established itself as a favourite on stage. The single features guitarist Dave Parsons playing organ and the B-side is another new song 'Sunday Morning Nightmare'. Sham 69 make their first trip to the States on July 10 playing three dates at New York's CBGBs club and one date in Philadelphia.



STEVE HILLAGE HILLAGE IN THE OPEN

STEVE HILLAGE and his band will be special guests on a bill headed by Darts at an open air concert at Bournemouth Football Ground on July 15. Hillage will be closing the first half of the concert. He'll also be playing several more open air dates during the summer, either free or as benefit concerts.

BUZZCOCKS AT ANTI-NAZI

BUZZCOCKS headline an Anti-Nazi League carnival in their home town of Manchester on Saturday July 15. There will be a rally at Strangeways Prison at 12 noon followed by a march to Alexandra Park in Moss Side - an area known for its large immigrant community - where the band will perform supported by Steel Pulse and China Street. Buzzcocks' new single 'Love You More', released at the end of this month, is the second shortest ever made at 1.29 seconds. Only Maurice

Williams and the Zodiacs beat that with 'Stay' - in the charts 18 years ago. The band perform the song on the new TV rock show 'Revolver' which will be televised on July 15.

SHIRTS BACK

FOLLOWING their British debut at London's Dingwells, leading New York band **The Shirts** are set to return to this country for a full tour at the beginning of July. To coincide with this visit the Shirts' debut album, 'The Shirts', will be released on Harvest Records. The album was recorded in London earlier this year and has been produced by Mike Thorne.

Full tour dates read: Exeter Roots Club July 10, Penzance Garden 11, Plymouth Woods Club 12, Scarborough Penthouse 14, Aylesbury Friars 15, Liverpool Eric's 17, Nottingham Sandpiper 18, Doncaster Outlook Club 20, Birmingham Barbarella 21, Manchester Rafter 22, London Roundhouse 23, London Marquee 24 / 25.

SEA LEVEL ONE-OFF

AMERICAN rock band Sea Level, whose line-up includes three former members of the Allman Brothers Band, play a special one-off concert at London Hammersmith Odeon on July 28. They're joined as support by Capricorn stablemates Dixie Dregs. Tickets are priced at £3.00, £2.50 and £1.00. The concert will be - Sea Level's British debut. Their second album, 'Cats On The Coast' was released recently.

RUBINOOS BLOW BACK

ACE WEST Coast combo the Rubinoos return to London this month for a series of dates at the Marquee. They play the club on June 30, July 1, 2 and 3.

The dates are being timed to coincide with the release of their new single 'I Wanna Be Your Boyfriend' the first new track they have cut in a year and a half.

WILKO'S BAND OUT OF THE STUDIO

THE SOLID Senders, the band formed by ex-Feelgoods guitarist Wilko Johnson, take time off from recording their debut album this month to play Surrey Royal Holloway College (as special guests of the Motors) on June 23. The album is being recorded at the Manor Studios and its release in September is expected to coincide with a major British tour.

SIOUXSIE SIGNS

SIOUXSIE AND the Banshees have finally signed a recording contract. Last week virtually the last of the "original" punk bands signed a long-term deal with Polydor. The band will now be going off the road for a while to concentrate on recording, although they may be playing a one-off concert in July. A single will be released as soon as possible with an album to follow in October.

TOURS

THE BRAKES, who are on the verge of signing a recording deal, play a short series of dates starting this week. These are: London Rock Garden June 21, Swindon Brunel Rooms 23, London Nashville 26, Lancaster Marquee July 7. **RACING CARS**: Scunthorpe Tiffans June 27, Lancaster University 28. **THE TRANSMITTERS**: Acton White Lion (with Sita) June 21, London Speakeasy 28. **WHITE CATS**: London Rock Garden June 28, Stoke Newington Pegasus 30, Hammersmith Red Cow July 1, London Dingwells 4, Nottingham Sandpiper Club 7, Stoke Newington Rochester Castle 8, High Wycombe Town Hall 14. **CHINA STREET**: Lancaster Planet City, June 28, Manchester Polytechnic 24, Blackburn Polytechnic 29, London Global Village 30. **PENETRATION**: revised schedule, Sheffield Limit Club June 23, Manchester Rafter 24, Birmingham Barbarella's 27, London Royal College of Art 30, Cheltenham Plough July 3, Coventry Locarno 4, London Nashville 7. **NEW HEARTS**: London Marquee June 27. **THE DICKIES**, a new American band whose first single 'Paranoid' is released this week, play: London Rock Garden June 22, London Hope And Anchor 23, London Nashville 24, London Dingwells 29, Leeds Roots Club July 6, Retford Porterhouse 7, Birmingham Barbarella 8, Edinburgh Tiffans 10, Sheffield Limit 13. **MATCHBOX**: Manchester Midland Hotel July 15, Willeston Cavern Club 22, Southall White Hart 26, London Pickett's Lock Centre 28, Letchworth Pelican Club 29. **TONY MCPHEE**: Oxford Corn Dolly July 7, Nottingham Sandpiper Club 15, Bristol Granary 27. **GIMK**: Paddington Gangs Club June 28, Aylesbury RAF Halton July 1, Oakengates Town Hall 3, Bristol Locarno 5, Newark Bowling Green Club 7, Southgate Royalty 11. **SPITERI**: London Shaftesbury Theatre July 9, London Rock Garden 14, London Film School 21. **ROY HILL BAND**: London Rock Garden June 23 and 24. **THE DODGERS**: London Hammersmith Red Cow June 24, Guildford Junction 26, London Nashville 29, London Dingwells July 7, Kirk Levington Country Club 14, Middlesex Road Rock Gardens 15, Bristol Granary 22, Exeter Routes Club 31. **MISTY**: Hull Miners Club June 23, Harrow College of Art and Technology 28, London Chiswick Polytechnic 30. **TRIBESMAN** who are releasing a 'limited' live promotional album on The Label play the following dates: Southampton University June 22, North London Polytechnic 23, Birmingham Rialto 24, Leeds Polytechnic 30, Newcastle Festival July 1, Whitley Bay Rex Hotel 2, Sheffield Limits 12.



RECORD MIRROR PRESENTS

A Tonic For The Troops!

With the BOOMTOWN RATS

JUNE 15	Victoria Hall	Hanley - Stoke	JULY 2	Spa Hall	Bridlington
JUNE 16	Empire	Liverpool	JULY 3	City Hall	Newcastle
JUNE 17	University of Leeds	Leeds	JULY 5	Village Bow	Bournemouth
JUNE 19	St George's Hall	Bradford	JULY 6	Dome	Brighton
JUNE 20	ABC Theatre	Blackpool	JULY 9	Odeon	Hammersmith
JUNE 22	Odeon	Edinburgh			
JUNE 23	Apollo	Glasgow			
JUNE 26	De Montford Hall	Leicester			
JUNE 27	Odeon	Birmingham			
JUNE 28	Colston	Bristol			
JUNE 29	New Theatre	Oxford			
JUNE 30	Apollo	Manchester			



ON TOUR NOW... DON'T MISS IT!



No opening punches to the heart, no concession to impact, no props besides his confidence

Tim Lott reviews the man at Newcastle City Hall

DAVID BOWIE

SUCH arrogance! Such teeth! Such trousers!

It may be that "surprise" has become an obsession to David Bowie, to the extent that drama suffers.

It's certainly unexpected, but isn't it also arrogant, for Bowie to walk onstage at the beginning of his British tour with the houselights up, lost between the members of his band, just about identifiable by his giant teeth and vast leatherette trousers?

And then he stands silently and immobile at the keyboards, and fingers the ivories for the tenor drone of 'Warszawa', straight at the head, the cortex, no opening punches to the heart, no concession to "impact".

A shame; the drama of the "big entrance" is capable of being the most vitally exciting part of a show, and no-one can make entrances like Bowie.

But this makes too much of it. Perhaps because for the 120 minutes or so Bowie grinned on the stage, the first few moments were the only chink for criticism.

The band Bowie has flanked himself with now

is typically drilled and perfect. Though most of the outfit confine themselves to "doing their job", Adrian Belew, the lead guitarist actually managed to wrest the limelight from Bowie here and there with his astonishing solos.

His feedback and damnation intro to 'Station To Station' made the album track seem like so much spineless pap.

But Belew apart, Bowie, never before so without masks, so perfectly at ease as "self", was butterfly-pinned for two hours with no camouflage except confidence.

It's a tenuous point but it's just possible that Bowie might have found a new identity for himself, so natural and so human as to be invisible; that of the film star, a celebrity.

Like a Hollywood cabaret pro, he displayed his teeth to all and sundry, sharing some unknown joke with the band, also cemented with wide grins. Too much laughing gas perhaps.

This is probably idle cynicism — much more likely is that he was just enjoying himself.

The show is divided into two parts the first being devoted mainly to "mod-
e r n B o w l e

('Low/Heroes').

To maintain a sense of balance, 'Jean Genie' and 'Fame' are injected at suitable intervals, but these rock 'n' roll oases were overwhelmed by the cerebral Bowie, the psyche-Bowie of 'Black-out', 'Sense Of Doubt' and 'Speed Of Life'.

Such intellectual creations don't lend themselves to melodrama, and in fact Bowie has stripped away just about all aspects of the theatrical from the show, judging his personal aura and his perfect music machine to be adequate.

The future-pop of 'Breaking Glass' and 'Beauty And The Beast' are stencils of the album cuts, almost exactly duplicated.

Time was when Bowie could hardly recreate anything of his studio perfection, so worn and tacky was his voice. Now it's cultured and pure, bending to the balladeering of 'Be My Wife' with as much ease as the heavy metal vision of 'Jean Genie'.

For part two, Bowie returned with bolder trousers and grin wider than ever, as Ziggy Stardust was rapturously re-incarnated. As the thud of 'Five Years' echoed, the audience collectively wet themselves with unholy

joy as Bowie conjured his no-longer biographical casualty. 'Soul Love', 'Star', 'Hang On To Yourself', 'Ziggy' and 'Suffragette City'. No flash now, no snazz, only Bowie's God, style, moulding and encompassing all.

The perennial smoothie, hair slicked perfectly to one side and not a bead of sweat on his marble skin, Vogue rock 'n' roll, the artist as a photograph, I wouldn't be surprised if he has his pubes trimmed once weekly by Sassoon.

This is sketch, not attack. Bowie's image of himself is supremely unimportant weighed against his immense talent, his peerless versatility. Who else could switch from the boogie abandon of 'Suffragette City' to the wintry timbre of 'Art Decade' in a breath and not seem incongruous?

Not content with a single shock of contrast, he then switches wavelengths once more into Brecht's 'Moon Of Alabama'.

Bowie has always had a preoccupation with other people's work. For a while it was Jacques Brel. Before that, The Stones and 'Let's Spend The Night Together'. Now it's Brecht, a lesser

man than either Brel, Jagger, Richards, or Bowie himself. But it's a surprise of course — an inconsequential one as it happens.

As 'Station To Station' began the set on his last tour, it ends this one. Belew assaulting his guitar to wrench out the sublime intro over Roger Powell's Express train synthetics, and then Bowie croons and the shivers shoot down your spine like only one or two can make them do, and the bouncers are fighting to keep the brats in their chairs.

Confident he's stung everyone in the heart, Bowie walks off, and then on again, cloaked in red, 'Stay And 'TVC 15', all the shocks from the 'Station To Station' album, saved up, stings in the tail.

The neon strip lighting bathes half the hall in luminescence, flashing above and behind Bowie as he makes for backstage refuge again.

Once more under the lights for 'Rebel Rebel', this time in sailor's cap and charlatan's swagger. They loved him, I loved him, as he loves himself. The complete artist, the Only One. Pin back your prejudices and wonder.



RM goes on the road with the Rats to bring a tonic to the troops. Leading the lads is . . .

SSSH! YOU KNOW WHO

Sheila Prophet provides the ice and lemon



COULD HE be singing 'Get Me To The Church On . . . (Sorry Bob)

WELL, IT seemed like a good idea at the time. An innocent bit of motorway fun. Charades. You know, like you used to play on Boxing Day with your aunts and uncles and cousins.

Might've known there'd be a catch.

I mean, it's none too easy to act out such cultural gems as 'Japanese Blow Job', or 'Piss Factory' and retain your dignity.

Yes folks, it's abuse - a journalist time. There's nothing the Boomtown Rats in general, and Bob Geldof in particular, enjoy better than bailing a poor helpless writer. And a poor helpless LADY writer at that.

The Ratmobile, where this scene of humiliation took place, is zooming across England's green and spreading countryside to Leeds. It's a jolly nice van, altogether a much nicer class of vehicle than the boring old minibuses most bands trundle round in. There's plenty of leg room, reclining aircraft seats, even in-transit snacks (Spacedust, supplied by Bob's bird - sorry, girlfriend, Paula).

Actually, it's just as well the van is nice, because the hotels that Rats are staying in tend to be somewhat lacking in home comforts. The one in Liverpool the night before sported a nice line in lumpy green wallpaper and detachable doorhandles, while tonight's has quite 'tombstones for beds' and what must be the freakiest floorboards EVER.

Leeds is the third port of call on the Rats' current round - Britain cruise. The first two - at Stoke on Trent and Liverpool - were GOOD and VERY GOOD in that order. No, on second thoughts, make that GREAT. In fact, the Liverpool gig was probably the best Rats' gig I've seen to date.

The new songs from 'Tonic For The Troops' are definite growers. They take root somewhere behind your eardrums on first hear-

ing, spread across your cranium on the second. Already the goodies 'Me And Howard Hughes', 'Living On An Island' and the superb single, 'Like Clockwork' are standing out like the old favourites.

Add to that the fact that all the songs - old and new - are performed with the Rats' usual precision, skill and a large degree of enthusiasm and - you're onto a winner. With the crazed Liverpoolians, at least.

Will the staunch Yorkshiremen react in the same way? Stay tuned to this channel.

Before the gig, the Rats retire to the Pizza parlour round the corner for a quick bite to eat. The Manxellian waiter (tight flared trousers, moustache, complete lack of desire to be helpful to the customer) causes much amusement among the group.

Staunch

"Those Latins, they're the worst," pronounces Geldof.

The fashion scene in Leeds, it seems, is a comedy show in itself. One shop window announced 'Bellbottom trousers with 35in flares.' 'And they're actually proud of it!' laughs Bob.

Strolling around the streets with the Rats - especially when Johnnie Fingers and his pyjamas are present - is an entertainment. They seem to be somehow, a lovable band - young ladies want to kiss them, young men want to shake their hands, old ladies smile indulgently and say "Did you see that lad in the pyjamas?" It's a very warm, friendly sort of thing - no star treatment, just "those lads that were on 'Top Of The Pops'."

Back at the hotel, Geldof goes off to have a five minute mental blackout. (Eh?) Despite his apparently abundant confidence once he's onstage, he is affected badly by nerves just before the show, to the point where he actually stops talking!

Leeds. University Re-

factory is a long, narrow heat chamber which is already hitting boiling point as the Rats get to the hall. A few people cling to the balconies above, but more of the 2,000 or so are downstairs, stewing in their own juices.

The sweat is pouring off the ceiling in a sticky, salty downpour. And yet still somehow, they find the energy to pogo. Halfway through the set, Geldof takes ply on them and cools 'em down with a bucket of ice-cold water. There's a universal gasp, a shocked pause and then some slightly uncertain cheers. Not many bands have the charm to get away with THAT!

The gig itself, like last night's, is a blinder. (Isn't that a silly expression? Does anyone know what it actually MEANS?) A fun-filled, frenzied, frenetic . . . er, oops, I've run out of alliteration. Anyway, you know what I mean.

The group really have progressed miles from their early r'n'b days. (Remember that gig at the Music Machine when Geldof got punched in the nose? Served the bleeder ri-hello, how did that get in there?)

The one thing that isn't quite as hot as last night is the lights. There are a few dodgy cues, the mirrorball ("poor man's lasers") fails to work. But they're still pretty effective - particularly the horizontal white beams streaming across the stage in time to 'Clockwork'.

But musically - well, the band themselves noticed mistakes, but nobody else did. One of the highspots of the set is the Irish version of a

concept album - three tracks, 'Billy' off the new album, 'Kicks' and 'Joey' off the old one - done as a continuous medley, because of their thematic tie-up.

Geldof's spiel before 'Never Believe What You Read' could come over as a bit strong (specially when it's Record Mirror he's stitching up!) but don't believe him, he loves us really. As he says at the end of the song, "And don't believe the Boomtown Rats either!"

As he says later, "The Boomtown Rats have absolutely nothing to preach. We have no message!"

The encores are those two Rat specials: 'Do the Rat' and 'Mary Of The Fourth Form'.

(Band anecdote: "We

have this photo of us about to get on a plane, and the pilot is sticking his head out of the plane window and doing the Rat, it worried us slightly that the man driving our plane had that sort of mentality!")

Back in the dressing room, the Rats discover that the support group, the Young Ones, in retaliation for an earlier attack with fire extinguishers, have suspended the table of aftergig nosh from the rafters - a gesture which causes complete bewilderment ("How the hell did they do THAT?")

Geldof scrambles up onto the milk machine and rescues loaves of bread, plates of cheese, cold ham and bags of ready salted Golden Wonders.

Inter-group warfare has just been declared.

Later, in the hotel, fiendish plots are being laid, group and road crew gleefully recalling earlier outrages (mostly, it would appear, committed on Tom Petty And The Heartbreakers, the Rats' nomination for 'Wimps Of The Year' award).

(Band anecdote: "At the end of our tour with them, Gerry went in to take some pictures of them - you know, holiday snaps. And Petty went - 'No photos, man!'")

Geldof, incidentally, does a very good, chintsey impression of Petty. He can also do the Rats' aide (??) B. P. Fallon, various Phonogram employees, Phil Lynott, Jimmy Pursey, and probably a host of others, with deadly accuracy.

As always at Rats' gigs, the doors are opened to anyone who cares to visit once the band have cooled off. They swarm in by the dozen, pens and record covers (pinched from the display in the foyer) at the ready.

"Can I have your autograph?"

"Can I have some of your beer?"

"Can I have your tour jacket?"

The one who nobbled Geldof's stage jersey didn't task first.

Sunday is a day off. Says bassist Peter Briquette, "I hate days off."

The band gradually gravitate to a grotty caff next door to the hotel for a breakfast of egg and chips and ancient cakes and the News Of The Wo - oh, sorry Bob

Although the rest of the group tend to get overlooked behind Geldof the mouth, they're all amiable, easy-going blokes who genuinely seem to get on well together. (They must do - they all live together in the same house, a situation which, with most groups, would probably result in the death of one or more of the members)

"Yes, it is unusual for a group to get on so well," agrees Pete. "It's because there are no problems with egos - none of us are like that."

True, The Rats are all very down to earth. (As rats should be, I suppose?) Next to Bob himself, the next most colourful character in the group is probably Jonnie

Fingers. He also seems to be the one with the teen appeal: In the last Supersonic Top Ten Guya Poll, he apparently popped up in the star breakers

(Geldof himself came first in the same poll. "I passed Paul Weller on the stairs at a gig just after that," he says, "and he was really pissed off because I'd beaten him into first place in the Top Ten Guys!")

Fashion notes: Johnny has trunks of pyjamas at home. The only other item of clothing he possesses is a pink suit, which he's only worn once. To achieve that interesting, spiky coiffure, he cuts his own hair with a razorblade!

He has also had a fascinating list of off-beat jobs, he had before he joined the group. My personal favourites are bottling pickles in Amsterdam (that lasted two days) and being a lift boy in Biba's.

Off beat

Johnnie's big ambition is to meet his hero, Bowie. Bob and Pete have already met him. Apparently he told Geldof: "You remind me a lot of me, five years ago."

The band were originally hoping to see Bowie at Bingley Hall this evening, but having discovered that he isn't in fact playing there, they're left with two choices - Dire Straits in Leeds or Thin Lizzy in Manchester.

The rest of the band decide to stay behind, Fingers and Geldof opt to go west.

In Belfast, it seems, Lynott got up onstage with the Rats during the encore and played 'Route 66'. Now, Geldof is hoping to turn the tables and get on with Lizzy.

"Manchester is still our weakest area," he explains. "We need some hyping over there - we've got a gig coming up."

Practical as ever -

As it turns out, Geldof not only gets up onstage himself, but the Rats' Manchester gig also gets a huge plug from Lynott himself - a sure way of selling some tickets.

That boy will go far.

PS. There Bob, I got right through the feature without even mentioning the word weddings - ooops!



THE RATS all praying for good weather on the Big Day - oh! Sorry Bob, I promised you'd see me in the

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SINGLES

Referred by Kelly Pike

SATURDAY AFTERNOON FEVER

CUP WINNER
RAM AND TAM: 'Hawk In Flight (Part 1)' (Hawk HLP 002) Roots, reggae rhythms and 1'ng twelve inches of ranking natty dread (Those are the hip JA words to use if you like it, aren't they?) that proved to be the best single of an exceptionally awful lot. Great backing track with occasional Althia and Donna-type vocals drifting over the top. B-side (surprise, surprise) is part 2, and specialises in amplified quacks instead. Well worth a listen.

QUALIFYING CONTENDERS
TELEVISION: 'Glory' (Elektra K12306) Misses single of the week because it's a rip-off — both sides lifted from the 'Adventure' album. Ver-laine's strangled vocals, one incessant guitar riff over a choppy rhythm, odd lyrics — it's typical Television. Would be a smash if The Stones covered it.

AVERAGE WHITE BAND: 'One Look Over My Shoulder (Is This Really Goodbye?)' (RCA XB 9270) I've always had a sneaking admiration for this crew, anybody who can beat the American soul bands at their own game can't be bad. Perfect production, excellent harmonies and a laid back song that goes nowhere near MOR. A lesson in expertise that 99 per cent of soul/funk bands should note not of.

TYLA GANG: 'Tropical Love' (Beserkley BZZ 15) Sean Tyla and Co sap Springsteen for a big production sound and song, whose only distinguishing mark is that it doesn't mention the word 'Streets'. Big build up, anguished vocals and plenty of backing harmonies, done over - the - top, but tongue-in-cheek, and ends up surpassing the man's own current offering.

THE DICKIES: 'Paranoid' (A&M AMS 7368) You'd be better to try for the American import, three tracks on an obscene 10in piece of white plastic, rather than the boring black seven inch with only two that Britain has been allotted. Exciting (or excited) playing of two tight, punchy rock and roll numbers. A year ago it would have been perfect, but now it's sounding game, mainly because of the hysterically bad lyrics. Still, it's good for a quick pogo around the bedroom.

DOLLY PARTON: '2 Floors Down' (BCA PB 1240) Jolly Dolly feels like a partying so she hicoughs her way down the stairs and through an uptempo ditty, with fun country overtones and plenty of handclaps. Classy singalong which could just chart. Buy it for Oran to have a keens-up.

THE PIRATES: 'Johnny B. Goode's Spud' (Warner Bros K 1773) A crew (ahem) that Dad should remember who're still showing the youngsters how to do it. A better release than their last, sweetly and last — you can almost taste the salt

on your lips. But with only two and a half minutes of it, it's really just a trailer for the album.
GRUPPO SPORTIVO: 'Beep Beep Love' (Epic SEPC 6434) Rather a novelty single release from the latest Dutch new wavers, oozing doo-wop backing vocals from the two females over a frenzied, high-pitched melody. Ultra-commercial song, with an irritatingly catchy chorus that could lead them to a TOTP slot. Interesting, but the novelty soon fades.

RELEGATIONS
DUSTY SPRINGFIELD: 'That's The Kind Of Love I've Got For You' (Mercury DUSTY 002) Dusty moves into the bass and hi-hat jungle with a song aimed fair and square at the disco charts. Repetitive disco number which pulls out all the stops, but leaves old Dusty sounding bored with the affair. A great singer, but it seems a shame she has to retreat to the disco market for a hit.

GENESIS: 'Many Too Many' (Charisma CB 315) Boring single that never gets off the ground from a band who, despite their usually somnolent effect have produced a couple of very good singles lately. A limp album track which bathes in professionalism, but has such little enthusiasm, it cannot fail to depress.

WINGS: 'I've Had Enough' (EMI R6020) So have I. Another band who are capable of producing excellent material, but who are palming us off with sub-standard wares. A weak rocker, which like the B-side originated from their 'London Town' album. Another non-event.

THE BAND: 'Theme From The Last Waltz' (Warner Bros K 11713) Orchestra massacres The Band horror!!! The Band submerge beneath a legion of strings, horns and batons upon a song unlikely to reach anywhere other than the West Mongolia classical charts. Positively the worst track they've ever recorded.

ACTION REPLAYS
TIMMY AND THE TULIPS: 'Mister Blue' (A&M AMS 7384) Backed by Why Do Fools Fall In Love? It's yet another trailer for an album, this time the 'American Hot Wax' compilation. A smooching oldie that belongs to another era — and should stay there.

JACKSON BROWNE: 'Blay' (Asylum K 13124) A good song with nothing to gain by this updating.
DON McLEAN: 'And I Love You So' (United Artists UP 36411) Drilling with strings, it slips easily down the throat until it finally chokes you. Even Perry Como did a better version than this. Just a chance to put 'Vincent' and 'Wonderful Baby' on a B-side.

COUNT PRINCE MILLER WITH TAMASHANTE: 'Red, Red Wine' (Hawk MSP 021) Neil Diamond song turns



... but the Dickies take defeat badly

reggae. No great cultural advance for the rasta community, but it could bring the reggae music to the masses.
THE JOOK: 'The Jook EP' (Chiswick SW 30) Sub - Slade rock from circa '73. Nostalgia tinged with embarrassment at the trends at that time. Why they should release these songs is anybody's guess.

PATTI BOULAYE: 'Memories Don't Leave Like People Do' (Polydor 2059 045) Old Johnny Bristol number that should have been left to rot gracefully.
THE NOLAN SISTERS: 'Don't It Make My Brown Eyes Blue' (Target TGT 140) Must be the world's worst cover version — it even beats

TERRY WOGAN: 'Me And The Elephant' (Phillips 0908 698) which has left me still trying to scrape the gum from off of the turntable.
SHOWADDYWADDY: 'A Little Bit Soap' (Arista ARIST 191) Showaddywaddy exhume yet another 50's sound and treat it with their own inimitable (?) style, running amok with the castanets and generally stripping it of any decency. Instant hit.
MELANIE DUVAL: 'Give A Little Bit' (Eboay EVE10) Supertramp song revived and given the calypso treatment by a female with a remarkable unremarkable voice.

ELVIS PRESLEY: 'Don't Be Cruel / Hound Dog' (RCA PB 9265) AGAIN AGAIN.
FAMILY: 'Burlesque' (Reprise K 14487) ... AND AGAIN.

FOUL PLAY
THE DRUG ADDIX: 'Gay Boys In Bondage' (Chiswick SW39) Another Tony Blackburn Record of the Week? by a band no doubt struggling under the misconception that sensationalism is the new formula for success. Lou Reed pastiches of 'Sex And Drugs And Rock And Roll' are rather passe, and as it doesn't sound as though it's meant as any kind of joke, this one stinks from decomposition.

SECOND DIVISION
FUN
ANDY ARTHURS: 'I Can Detect You' (For 100,000 Miles) (TDS TDS 3) A silly song that's not quite as stupid as it seems. Strong hook, doubtless airplay and a nice tune with funny noises to pick up on Good promotion behind it and it's a guaranteed money-spinner.

PETER GREEN: 'The Aposide' (PVK PV 016) One of those intricate guitar sonatas (sorry, I'm forgetting my latin, sonatae) which invokes visions of Camelot and swirling mists. OK if you're living in the past.
CHRIS REA: 'Whatever Happened To Bunny Sandini?' (Magnet MAG 121) Country flavoured

rock ballad currently getting plenty of air-play telling the story of the aforementioned Mr Sandini. Nice sax solo too.
MADDY PRIOR: 'Baggy Pants' (Chrysalis CHS 2232) Abandoning any connections with Steeleye Span Maddy Prior moves comfortably into a big band sound, even managing to sound quite vampish. A drastic shock for Span fans.
JOE WALSH: 'Life's Been Good' (Asylum K 13129) Funky guitar based number — a definite grower.
TRANSMITTERS: 'Party' (Ebony EVE 11) A strange single, punk meets funk — with the result of a much lower standard than the rest of their work.

DENNIS LINDE: 'Under The Eye' (Monument SMNT 6345) A racy song, but the tunes too near 'Long Tall Glasses' and Linde sounds like a deep Leo Sayer. Otherwise it's fine.

CITY BOY: 5.7.0.5. (Verigo 6059 207) Made with the top five firmly in mind. Lots of high harmonies, easily digestible lyrics, catchy hook, and an ELO influence. Ridiculously commercial — you can almost here the tills ringing in the distance.

NEIL INNES: 'Protest Song' (Warner Bros K 17182) Old number released to catch the Dylan concerts. Send-up which is exceptionally tedious after first hearing, particularly the amazing squeaky harmonica. Very limited appeal.

MICHAEL ZAGAR AND THE MOON BAND: 'Do It With Feeling' (Bang BANG007) In a slightly higher class than 'Let's All Chant', but without the infectious hook. Less commercial, and less of a hit.

JOHN KAY: 'Give Me Some News I Can Use' (Mercury 6167 683) Speedy disco song that would leave John Travolta reeling. A cut above all other contenders, it doesn't let up for a moment. In face of its genre, it deserves to chart.

LANDSCAPE: 'Workers Playtime' (Event Horizon EVE 139) Good instrumental jazz rock, but unlikely to set the world alight.

DETROIT EMERALDS: 'Turn On Lady' (Atlantic K 11155) Bland soul disco song, which will no doubt become one of the summer anthems.

SUSPENSIONS
DAVID DUNDAS: 'Guy The Gorilla' (Air CHS 2236) At least his other songs were catchy. This one's just sick.
THE FLYING SPIRITZ: 'City Boy' (RLR TO 0002) Mundane ramalama from Dutch punks who think they are 'Nuclear Bombs'. I just wish that someone would detonate them.

JEFFERSON STARSHIP: 'Runaway' (Orion FB 1274) 'Orrible rock ballad that balances on the edge of the MOR pit.
STEVE HAYNES BAND: 'Back In My Arms Again' (Black Bear BLA 2005) Steve Haynes rushing through a cheerless rock dirge like a panic stricken Frankie Miller. Good for a laugh.

ALAN GROONER: 'Yes Crazy Foot' (Anchor ANS 1053) Described as a cross between Elvis Costello and Steely Dan in the press release, on the strength of this drive he must just be a bit of a ceptionally ugly.
RIFF RAFF: 'I Wanna Be A Coastguard' (Newick SW34) I wish he would he may take his reputation with him.

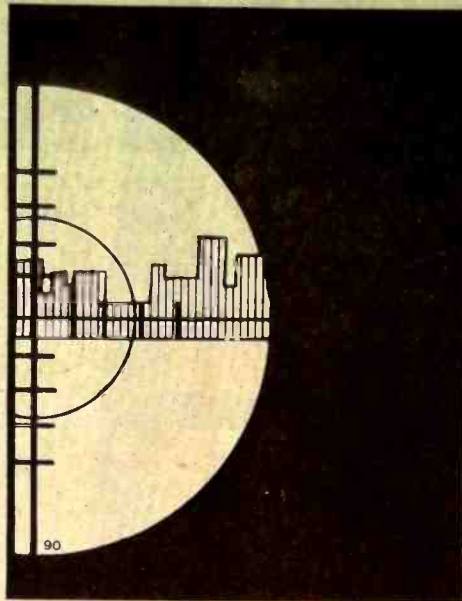
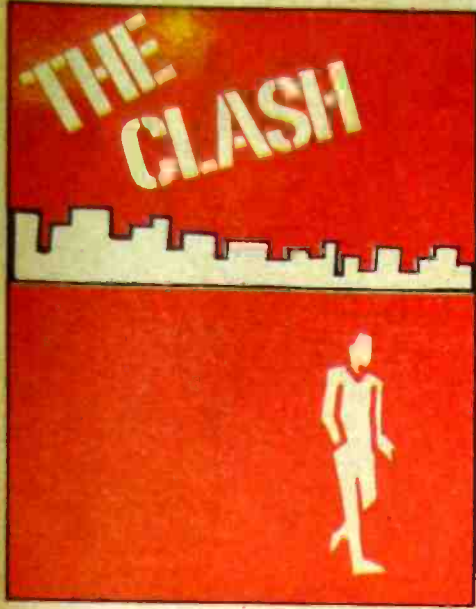
GREG BONHAM: 'B Company Does A Answer' (DJM DJM 1084) Trumpet blowing AUSA hero puff his way through what sounds like the theme to some Western movie epic. For the middle-aged.

And Wings are relegated



(WHITE MAN) IN HAMMERSMITH PALAIS

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CLASH'OUT ON PAROLE'

June

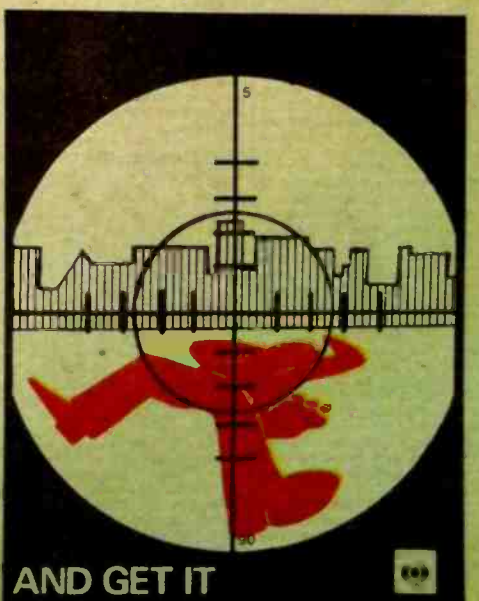
- 28th Friars Aylesbury
- 29th Queens Hall, Leeds
- 30th Top Rank, Sheffield

July

- 1st Granby Hall, Leicester
- 2nd Apollo, Manchester
- 4th Apollo, Glasgow
- 5th The Music Hall, Aberdeen
- 6th Kinema, Dunfermline
- 8th Sports Centre, Crawley
- 9th Locarno, Bristol
- 10th Town Hall, Torquay
- 11th Top Rank, Cardiff
- 12th Top Rank, Birmingham
- 13th Empire, Liverpool
- 14th Corn Exchange, Bury St. Edmunds



SHOOT OUT



AND GET IT





Scenes from 'Grease'

THE GLARING HOT morning sun bounced back off the bone white sands causing early morning joggers to narrow their eyes painfully as they hauled brightly coloured tracksuits towards the broiling surf.

A slight cooling breeze picked at the rubbish strewn around the bins beside the sandy parking lot, piling it up against the wheels of the deserted vehicles. Over by the edge of the rocks skirting the beach a sleek dun Labrador worried noisily at a half-buried object, its burrowing endeavours revealing a rusty Coke can.

In the hills behind the beach houses hidden by flowering acacia trees were coming to life. The first tentative bare-footed steps padding across flag-stoned patios. The electrical buzzes and clicks that signified automatic arousal as emphatically as their deployment eight hours previously had prefaced slumber. Coconed and insular the residents prepared their first meal of the day in a way would have surprised them to know was being repeated in similar establishments the length and breadth of the valley.

Malibu Beach, California, USA. Further inland the vegetation stays lush, the valleys break into cracked and open chasms like ossified and ugly scars across the green sward. The white cool houses of the beach grow and spread into true pine complexes, only power

lines and tarmac veins interrupting the natural vista. Big Rock Canyon, Malibu Beach, California, USA. We're getting closer all the time. Heat and horses, dogs and cats, black bubbling water in stainless steel kitchens. Breakfast radio, clean jeans and cold stark prestructured cement.

INSIDE one house the telephone rings, quietly at first, and later with an alarming jangle as the answering service is switched off by an unseen hand. A swish of soft cotton across the room as the receiver is raised leaving silence, bar the distant sound of swiftly running water. "Olivia Newton-John?", enquires a crackly English voice, muffled and constricted through miles of intricately twisted cable. "Her sister speaking." — comes the reply. A pause. The sound of running water distinctly increasing, the lines clearing. "Olivia, she's... she's in the shower". Sooner or later it would have happened. Just a question of carrying on trying. "Can you ring back in five minutes? Two minutes? Oh, she's coming now."

OLIVIA Newton-John is England's forgotten rose. The girl with the golden hair and the toothpaste smile who shared our birthplace but seemed to carry the pristine qualities of distant nirvanas, as if on continuous assignment to demonstrate the health and vitality of fast clear rivers, glistening snow-covered peaks and verdant valleys densely populated with pine trees and palominos.

Born in Cambridge, that most English of cities, she made an early departure to Australia — from whence the majority believe she hails — only to win a teenage return with success in a talent contest, some 10 years later.

It was in 1965 that the "lovely Livvy", as she was already known on Australian television, returned to England ready to dance, sing and do anything. Perhaps even be an actress.

Perhaps indeed. Instead she made a single, toured as a duo with another teenage talent contest winner from down under, and at one point made an appearance on the BBC. Pat and Olivia kept it up for three years, forming an early liaison with the Shadows — a group whose various personnel were to play no small part in her future career — and "touring the clubs" until Pat returned to Australia.

For one "disastrous" year afterwards Olivia became the female lead in 'Tomorrow' — a doomed attempt to launch a new Monkees concept via a film-and-group package. The film, the singles, and no doubt the souvenir posters remained largely ignored by an undiscerning public.

"Livvy" was back on her own. Her face appealing, her career so far appalling.

Rescue came with the Shadows, in the Marvin, Welsh and Farrar incarnation, and friendship with Cliff Richard. Allied with the production talents of John Farrar, and the exposure granted by Cliff, Olivia at the turn of the decade became a successful solo singer almost overnight.

By 1971, you, the readers of this very music paper, accorded the fresh vocal charms of Olivia Newton-John the accolade of 'Best British Girl Singer'. The honour was

repeated a year later. Singles, tours and LPs appeared to back up the claim.

By 1974, however, the romance with the girl next door was due to end. Olivia represented Britain in the Eurovision Song Contest with 'Long Live Love', came a terribly patriotic sixth in the year that Abba won, and controversy raged. Of which more later.

One summer TV series later, those big blue eyes, hay-blond hair and crisp cotton dresses firmly ingrained on the national consciousness, Ms Newton-John betook herself to America.

Found success. And stayed. Since then her career in America has literally taken off. TV shows, coast-to-coast SRO tours, film offers, best-selling albums. You name it. (Olivia normally names things after her animals). In England scarcely a peep.

"Whatever happened to that nice girl who used to be on television?" "The Australian with the big name? She was so pretty."

That girl became an actress this year. Danced with John Travolta! Sang with him! Hit the top of the British charts all over with 'You're The One That I Want'.

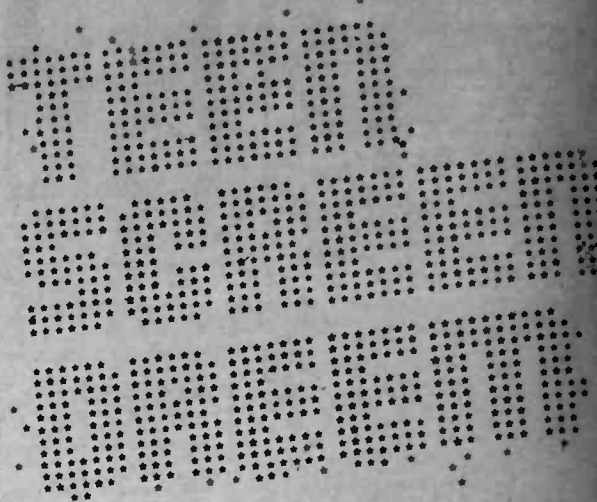
She's still so pretty. And we hadn't forgotten.

THE TWO minutes were up. She was here now. F-r-e-s-h out the shower. A voice you couldn't pin down, East Anglia, Melbourne and Big Sur stirred, not shaken, into a semblance of dewy freshness. Olivia Newton-John still sounds delightfully teenage.

She'll be 30 this year. Olivia — I didn't ask if I could call her 'Livvy' — is a happy lady. A little gruff maybe, but

"I'm just getting over the flu out here," she opens. "I've been in bed since the premiere."

The premiere. Of course, for 'Grease'. The movie opened in Los Angeles two weeks ago, and by the



How Olivia Newton-John made it into the movies without really trying

By John Shearlaw

time we talked John and Olivia's mug shots were just making their way into the English dailies.

The trade reviews, the ones that are important to us, were great", she enthuses. "It was my first real premiere too, and my stomach's still turning!"

"Now I've got to do it all over again in New York." It's taken a while for the magic of the movies to claim Olivia, certainly, but she seems pretty sure of herself now. A long way indeed from the disaster that was 'Tomorrow'.

"I've been looking at parts for some time but I wanted to be careful," Olivia explains. A small laugh. "I haven't forgotten 'Tomorrow' — even if everybody else has!"

"The last one, though, was in 'Sgt Pepper's Lonely Hearts Club Band', as Strawberry Fields, and I didn't think that was right. I wasn't really nervous, it just wasn't me."

"Then the new 'Grease' script came along. The producer was sure, I was the one long before I was! I read it again and again, and after a lot (she emphasises the word) of hesitation I accepted it."

"I only rationalised it afterwards. Like, it was a suitable entrance into films and I'd been waiting a long time to broaden my scope, all those things."

"But what really swung it was that there were two parts for me. Sandra Dee, who I play, starts off as a pretty boring person really. Someone who doesn't dance, a goody two-shoes character — which I suppose is what my image is, or was!"

She giggles at the observation. "At the end though I'm the complete opposite. I'm a real greaser and (a deliberate pause) a larty lady! It's great! I think that my image after that is in for a bit of a shock, but that's what so good about it."

"I've always been seen as a perpetual teenager, too good to be true, but I've grown up now. I just count myself extremely lucky to be able to do it."

'Grease', it should be pointed out, is the screen adaptation of the stage show of the same name, and which

had the distinction of being the longest-running show on Broadway — or something like that. Heavily featuring Sha Na Na (remember Woodstock?) It's a nostalgic whirlback to the heady days of sophomore sock hops — "have you seen it?", Olivia interjects excitedly all through our conversation — and drive-ins. A sort of thirties' Judy Garland-style movie set in the fifties.

Contemporary appeal is assured with the inclusion of disco beefcake John Travolta, a stunning seventies disco title track from Frankie Valli, and of course the present interviewee, singing and dancing back 20 years.

The latter we've yet to see. The former, recorded in "between shooting over about three months", leading — via her unlikely alliance with John Travolta — to Olivia's English renaissance with 'You're The One That I Want'.

"The hit in Britain has really thrilled me," she enthuses, coughing slightly with the du remnants. "I was beginning to give up on England, but now the record might encourage things a little."

(In fact, as you and I and Olivia now know she has been resigned to EMI in England, of which more later.)

"It was a good balance between us," says Olivia, as if to scotch the critics who were about to suggest that it was her voice, not Travolta's, that carried the song. And again: "He doesn't get lost at all, that's unfair. It was great working with him, he gave me so much."

Yet if Olivia hadn't started working on 'Grease' before 'Saturday Night Fever' was released she might, just might, not have gone through with it.

"It's true. If John had been such a big star at the time I'm sure I would have felt intimidated. Especially as I didn't know him first."

She means it. A slight pause (mine this time). The question really must be, ahem, what's it like dancing with John Travolta?

A tinkling laugh, more refreshing than Californian orange juice. "Well, great! But it was different stuff you know! We all had dancing lessons for three weeks and the atmosphere was very fifties — just like a school



Real fur is 'out' for Olivia now. This picture, taken some years back when she was doing cabaret at The Savoy, shows the kind of stuff she used to own.

"We ended up stiff every night

The expansion of Olivia's career with 'Grease' has had other effects, not least the reawakening of her EMI contract. Scripts, meanwhile, are "pouring in" for the professor's daughter's scrutiny. While her singing career continues apace.

"I start a new album next month," she tells me. "And I'll be writing some of the songs myself. Besides that there's a strong possibility of a British visit later this year — maybe for the premiere, which I think is in September — and some concerts which I'd really like to do at the end of the year."

"It's been a long time since I was over there and I still really love England."

A long time since Eurovision in fact.

"Some people were really upset with me then", she recalls. "I didn't like the song, that was no secret, but I couldn't understand the resentment I got. There were all sorts of stories about me storming out of the party and everything which were simply unfounded."

"At the same time I had a country hit in America, believe me I didn't know what a country hit was then, and coupled with Eurovision not

being the happiest time for me professionally, I decided to go. It's every entertainer's dream to make it in America, I've no doubts about that."

"I remember Helen Reddy saying 'you've really got to do it'. A few times in my life I've let things go, passed things up, but you can't keep doing that. I had to do it. Everything was new, and I suppose I was a bit vulnerable, although it was really a case of the right records at the right time."

I feel a smile. "They took to me

Not 'all, to coin a phrase. Progressing from support to headliner she cropped up again and again on TV, usually in the company of the likes of John Denver and the Carpenters, steering a sweetly successful line between country — the concept was coming clearer — and pop.

Olivia Newton-John became an American personality, although still retaining the anti-personality tag of the fresh-faced backwoods blonde who still summed up in an instant smile every myth and legend about the delights of the colonies.

Along with coast-to-coast tours she adopted a "cause" — the protection of wild life — and even fenced off questions regarding her desire to adopt American citizenship? "I don't intend to become one, all I said is you have to live here five years first." And marriage?

"My boyfriend is still the same one, Lee Kramer, my personal manager. It's just never been the right time to get married, I'm not deliberately avoiding it by any means."

Just like a story, Lee himself appears, or at least the noises off indicate that he does, to present the recovering flu victim with, wait for it, "chocolate covered strawberries". How sweet.

"I've already cancelled a trip to Japan in protest against the slaughter of the dolphin," she continues, unabated. "It was my first real stand. A lot of Japanese fans said I should have gone and said something while I was there but I don't believe the stage should be a platform for political beliefs."

"In a way it worked too. This year I'm interested in the fate of the cheetah in Africa. They're just



The 'Grease' look: Teeth, falsies, and white chiffon.

killed for fun and there are experiments going on to see if extinct animals can be rebred in captivity and then put back into their natural environment. It's not working that well, but at least someone is trying. Those are causes I believe in."

But she confesses: "I did have fur coats once I admit; I don't wear them any more."

By now America wants its breakfast and England wants its dinner. She's done enough already to prove that English roses bloom well enough in the hot Californian sun. The great English public, meanwhile, have proved that they can be just as successfully

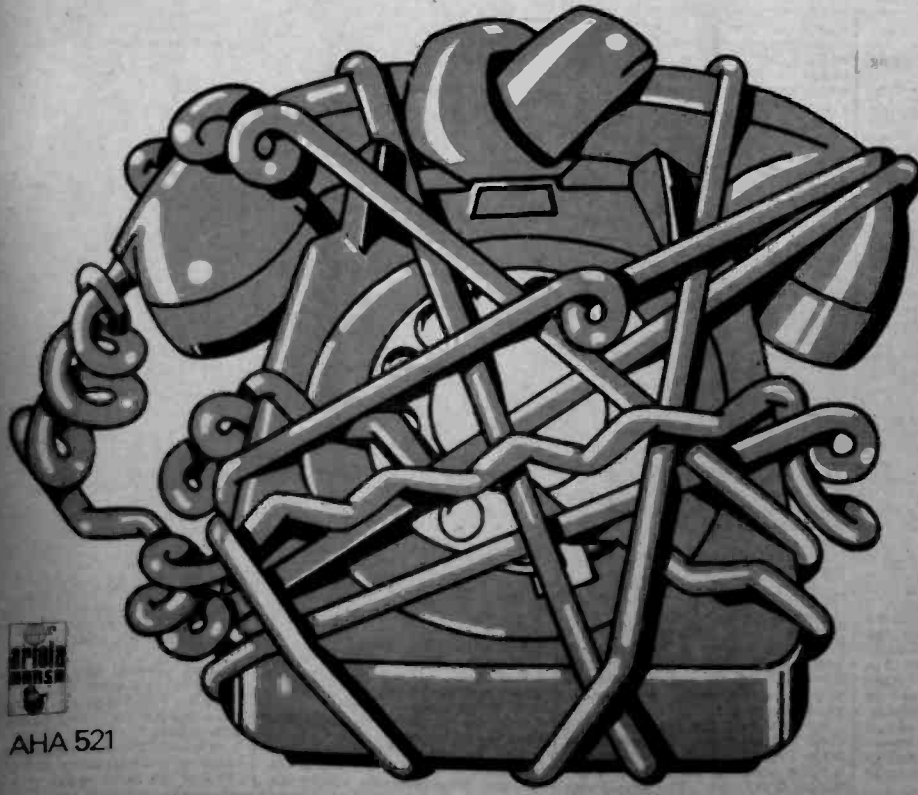
regrafted.

Olivia would have got that film role eventually, she will assure you. Who needed John Travolta, she'll add. After all if he'd been that famous then she wouldn't have done it all.

The sun is climbing the sky, the shadows are shortening. The horses are in the paddock, the dogs and cats are in the kitchen. Olivia Newton-John is out of the shower.

And the goody two-shoes are firmly locked away in the cupboard. They won't be needed again. A blonde haired entertainer with very large blue eyes has — nearly — arrived.

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OFF CENTRE

Edited by TIM LOTT

MELV THE PELV



(Did you know that Melvyn Bragg was once in a pop group?)

AS ROCK music is featured in tantalisingly small doses on TV, we've tended to be pathetically grateful for the little we're given. But rock on an arts show?

I was surprised when Melvyn Bragg (38) introduced it in his South Bank Show on London Weekend Television. I didn't think it would be a successful marriage.

Despite a view long held by the rock intelligentsia that the music is an art form, that opinion treads dangerously close to pretension, as far as I'm concerned, but no doubt some of the more esoteric rock and rollers aspire to greater immortality.

Oddly enough, it's not that kind of artist that's been invited to appear on the South Bank Show. McCartney, Paul Smith, the Tom Robinson Band — they've all been on it, but only Ms Patil, with her poetry, claims to be other than a straight

rock artist. What we've seen so far hasn't been bad. It's not perfect, but then even Melvyn Bragg doesn't think he's hit the winning formula. And it would seem that when it comes to rock, Melv knows what he's talking about. Behind all that smooth TV personality exterior (long before he became a successful author and discovered The Arts) Melv nurtures the memory of his unfulfilled career as the keyboard man and vocalist in a rock group.

Personality

I don't believe it's generally known that he formed a group called the Memphis Five, so named in honour of his big hero Elvis Presley. Melv The Pelv and his boys went quite far but not far enough. Instead, he's retained his interest of rock and thinks its inclusion into his arts programme is valid.

In fact, he's been struggling to persuade Bob Dylan to do a spot for him, but The Legend

hasn't so far agreed. "I could show a file full of telegrams on the subject," offered Melv, extending a suntanned hand in the direction of the cupboard in his book-lined room with a view

at LWT. "But it's all dark doings. Officially no-one is filming his shows here. I fear he may give his all to Sue Lawley. "But it was the same with McCartney. He said

no for a long time, and then all of a sudden he said 'fine'... In the pipeline is a feature with Elvis Costello. Such is the man's connections and charm, he's even per-

suaded Peter Townshend to write an original rock musical for the South Bank Show (see news story).

"We're quite interested in Bowie, but it's difficult to do it the way we want to, if we wanted to do rock like The Old Grey Whistle Test or Top Of The Pops, fine. But that's not what we want to do. We have to find our pitch, it's a good challenge for us. We've not cracked it yet, but we'll have a go."

TV As soon as you put people in front of cameras they start acting up," answered Pelv, who does indeed project a more serene image in his office than his twinkly eyed TV appearances. (Funny enough he doesn't sound so nasal either). And he added that it's easier for journalists to edit our conversations, thereby altering the tone of the interview, than it is for him to wrongly project someone on TV.

While his rock/arts marriage is a little unsteady at present, I admire his intention to persist with it. It might not be immediately palatable to take rock in the manner he presents it, ie 'why this has happened' as opposed to 'here it is, it's happened', but the experiment is interesting.

By the way Melv, are you SURE you couldn't get your mum to send down a photo of you with the Memphis Five? With your legs we could make you a star. ROSALIND RUSSELL

Retained

Pelv works out the programme with his producers and researchers, but he has the final say. And contrary to what I thought — they work towards making the featured artist fit into the South Bank mould, rather than letting them stamp their personality on the show. I asked him why he couldn't let people be themselves.

"There isn't such a thing as being natural on



— Andy Johnson (ART SCHOOL OBJECT) 1978

TOASTER'S PEACE APPEAL

THE Peace Treaty signed between the rival ghetto gangs in Kingston, Jamaica earlier this year was designed to have more far-reaching effects than one celebratory concert — no matter how important that may have been.

The echoes of the Bob Marley 'One Love' concert went around the world, but once the film crews and the foreign press had departed, once the American sound rig had been dismantled, the Peace Committee were faced with the very real task of maintaining the hopeful spirit the concert had helped to create.

One member of the Committee, reggae talkover artist Tapper Zukie, who was closely involved in the truce

negotiations last January has now launched his own appeal to help establish youth centres in the Kingston ghetto area. He's hoping for donations of musical instruments, typewriters and sports equipment.

"I myself have already donated items such as football gear, cricket gear, boxing gloves and musical instruments", he says.

"I am not ashamed to ask the people to give something. We need help."

Tapper, who recently completed a tour of the UK, is now back in Kingston. Any would-be benefactors should contact Chalk Farm Studios on 01-485 5798, or write to Tapper Zukie direct at 48 Upper First Street, Kingston 12, Jamaica. God eh!

Jolly good chaps!

GENESIS: THE EVOLUTION OF A ROCK BAND. By Armando Gallo (Sidgwick and Jackson £4.50)

"I SAY chaps, what a jolly good wheeze," said Gabriel in the dorm one night. "Let's form a rock and roll band."

"What a spiffing idea," replied Banks. "It means we can get off prep and make lots of money."

"Well we probably won't come away with that much," replied Gabriel toasting another piece of bread in front of the fire. "I want to wear nice costumes and we could have Laser beams and other effects."

"It would be better than joining the Foreign Office when we leave school," interjected Rutherford, who'd just popped in to borrow Banks' Latin prep for a spot of cribbing.

And thus from the bowels of Charterhouse School came the genesis of Genesis. Meanwhile over in Italy Armando Gallo was growing up, yet to hear his first taste of the band. In 1966 he moved to London and gave up a promising career in architectural design to write about our wizard music scene.

He first witnessed Genesis when they supported Van Der Graf Generator and the love affair continued. Now we have the book, tracing the Genesis story from the immaculate conception, the threat of abortion when Gabriel left and then the fine study growth that continues year by year.

The book is a fully detailed study, almost down to what colour underpants the band wear on stage. There's even interviews with old schoolmasters and old school photographs. As

well as the band's history there's a section devoted to each member with details of marriages, etc.

I was stunned at the amount of information Gallo managed to extract from the enigmatic Gabriel. It must have taken weeks. The book is an extremely good guide to the band except that I can't understand the relevance of the cover picture. Can you? A book to wile away the hours at Knebworth as you wait for your favourite band. ROBIN SMITH



Taking the mouth out of 'Fever'

OK OK OK. Quiet at the back there... please! We know that not everybody on the planet is falling over themselves to see 'Saturday Night Fever' (just most of them — Ed) right now — but spare a thought for our friends in the colonies.

Oh sure, they've got the film there too, blanket release everywhere from the Falkland Islands to Tasmania and all, but those hard-necked coppers down under (bless 'em) aren't seeing the same movie!

Thanks to amazing "revelations" in a recent issue of New Zealand News (UK edition) we can reveal that the Aussies, the Kiwis and the Spring-box are being subjected to a "fame" version of the box-office smash which has offended so many in Britain and America!

For, the paper claims, Robert Stigwood — the owner of the phenomenally successful movie — printed two versions of the film! And the second version was a "soft" version to be shown in Australia, New Zealand, South Africa and "most European countries". The real explanation however is quite simple. Films likely to be granted certificates for restricted viewing — like our own X-certificates granted to 'SNF' — often have



another version for TV, airlines or special showings where there can be no restrictions on the audience.

But quite why the poor Kiwis aren't able to take the "explicit" scenes in their strides remains a mystery. The New Zealand News claim that Mr Stigwood, an Australian, didn't want to upset New Zealanders.

Commented our resident Kiwi, chief sub John Wishart: "This is not uncommon in our paradise islands. Why do you think they're? Meanwhile the island's top film critic could only rant. The film has been immediately reduced to an unintelligible mess. There is no sign in the rumour that Genesis, the excellent film, will have "different" versions for the Isle of Wight, Glasgow and other sensitive residents of the Earth Court Road, N.Z. LAUREN

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BULVIS COSTOLLY

Hasn't it been a long hard climb, digger?



WHEN Peter Frampton's manager Doe Anthony took Peter Allen under his wing a couple of years back in New York he surprised Allen by booking him for five nights in a row at The Bottom Line.



Allen's reputation was such in the Big Apple that all five nights were sold out and the management asked him back for a week at Christmas. Anthony turned it down because he'd booked the huge Lincoln Centre for Allen. The show was sold out within days. Such is his luck these days.

That statement doesn't make sense to anyone who has seen Allen on stage. There he seems possessed with a surfeit of energy especially during the showy numbers like 'I Go To Rio' (Number One for weeks in France, Australia and Brazil) picking up maracas and dancing a frenzied

rambo, hurling himself about the piano stool and perspiring freely.

He jokes a lot between songs. Audiences love him for his cheek, wit and musical gamesmanship. His effective marriage of 'The More I See You' and 'As Time Goes By' is one of his masterly touches.

Allen is better known in Britain as the songwriter behind Olivia Newton John's smash hit 'I Honestly Love You'. It won her Best Female Vocalist of '74 and Allen got a Grammy.

Joe Rag

NEITHER BELGIANS nor washing machines are renowned for possessing razor sharp intellects, though Belgians, at a pinch, might be considered to have the edge.

However Hans Werner, a resident of Brussels, was outfoxed by a vengeful Hoovermatic recently — a slip that looks like costing him a fair pile of Belgian Greenbacks (or brownbacks or whatever the hell colour that toy money is).

Hans had adopted the customary Belgian position of horizontal when his machine started doing its automatic out, no doubt sour at being overloaded.

Unfortunately Hans remained blissfully unaware of the fact, having a pair of headphones clamped tightly to his continental lugs blasting out the latest in the Flemish top 20. As the torrent of water from the foaming washing machine, flowed through their ceilings — Hans lived in a fifth floor flat — neighbours smashed his door open with an axe.

He now faced a £3,750 damages bill. Money, money, money — a headache in any language. Even for pop stars like Alan Sison of Smoke, until now the "bachelor" of the domestic little foursome.

Only this week it turns out that he got married when he was 18 and has a kiddy. He got divorced a couple of years later and has been paying her £5 a week maintenance every week until someone this year sussed out that he was rich. Since then it's been upped to £40 a week.

"I know some people might think I'm being mean to Pauline," says Alan, reasonably. "But she didn't stay with me when times were tough. It's fair she should cash in now I'm successful!"

I wish Bob Geldof better luck with his forthcoming sacred coupling with Jess Yates' nubile offspring, Paula. But some difficulties with The Bishop seem in the offing.

"I don't think it will bother Daddy that Bob is a punk rocker," said the attractive ex-secretary, "but when he finds out that he's Irish that will probably finish it as far as he's concerned."

"He thinks all Irishmen have an IQ of three and wear wellies."

"Getting married suddenly seemed like a romantic thing to do," said Bob. "Apart from that it's very trendy at the moment."

Since the story appeared — in the NEWS OF THE WORLD — Bob is reported to have banned the use of the word "marriage" among his followers. He is apparently now determined to remain a bachelor.

Finally THE SUNDAY PEOPLE in a gush of front page nostalgia, carried a last years thing story about a "punk" — middle aged Derek Podmore — who apparently walks around with a pitchfork through his cheek and a dart through his forehead.

Bulvis Costolly, a name on the lip of literally dozens of people, looks like becoming this year's big sensation.

Bulvis, born in Lubbock (nr Co. Antrim), releases his first single 'The Angels Want To Wear My Blue Suede Shoes' next week.

The single will be promoted by Bulvis being killed in a plane crash on the day of release. It will be released by Stiff Records next week.

When approached about the stunt, Bulvis replied, "I'm looking forward to it. No, it's not just a publicity stunt. I see death as a logical extension of my music, bedad."

When I told Bulvis I was from Record Mirror, he responded by hitting me over the head with a brick.

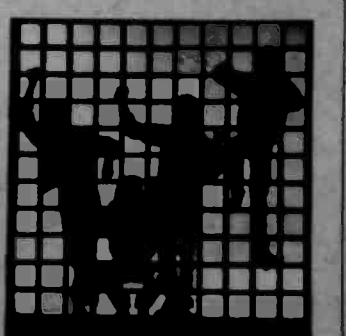
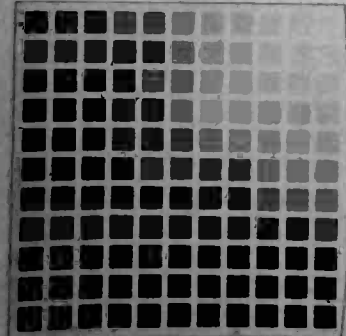
Rumours that Bulvis was a prat were denied by his manager.

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CLASH OF CULTURES



CULTURE: Front Line's finest

CULTURE: 'Africa Stand Alone' (April Records - Jamaican import)

'27's Clash' was probably the Jamaican waxing of last year, a total committed experience that I'd recommend to anyone. But the excellence of that debut in no way overshadows this, Culture's "second" plate - If anything 'Africa Stand Alone' is even more potent.

(That said, it should be pointed out that the April release is less than official. Tracks present here were apparently 'lifted' from Harry J's JA studio and pressed up - "bootleg" style - in New York. Virgin Records have disassociated themselves from said product, pointing out, quite rightly, that the tracks are stolen rough mixes of poor sound quality.)

But let it not detract you. The mood here is less bitter than '27's Clash',

more optimistic with 'Garvey Rock', a tale of suffering and injustice and a pretty fine one at that. Or 'Behold The Land', the longest cut here, subsiding into majestic dub - the finest, most physical Rasta anthem I've heard. The effect staggers, the mind melts.

Other favourite items include the lush synthesiser phrases from 'Tell Me Where You Get It', J. Hill's soul-shattering semi-toast from 'Iron Sharpens Iron' and... shove it, the whole thing's complimentary. And ridiculously good.

Let it be said that the true sound of JA, the raw (like unpolished) and bona fide goods are here. Can you wait for the official release? + + + + + **CHRIS WESTWOOD**

CULTURE: 'Harder Than The Rest' (Front Line FL 1016)

IN A word, yes we can.

'Harder Than The Rest' is, let it be said, the official follow-up to '27's Clash' and no matter the benefit accruing from hearing, enjoying, the halfway - there "bootleg", smooth, polished and melodic finished product must be the choice of all but the most elitist ears. And, indeed, the artists themselves.

Culture, let it also be said, are very fine artists. 'Harder Than The Rest' does them justice. 12 tracks produced by the remarkable Sonia Pottinger from the heart and soul of Kingston Jamaica.

Backing here boasts the all-mighty talents of the island's best musical crew - Sly's drums, Robbie Shakespear's bass, Ansel Collins and Wire Lindo on organ,

Ranchie's guitar... et al, Culture provide the rest - and for a good five-sixths, well, harder.

Self-written, the music stands out by dint of near-perfect composition, like instant tunefulness, and smoky, memorable harmonising. Led by Joseph Hill Culture stamp a vocal style that both bounces along and ingrains itself most firmly. The skeletal pieces of 'Africa Stand Alone' do crop up - minus the dub - to be joined by the splendid cuts like 'Love Shine Bright' and 'Stop The Fusing And Fighting'. Each track, scarcely a drop in tempo, a twist and turn, a fresh breeze straight from, well, only one place.

The harmonies themselves would win. With killer backing an each - better - than - the - last

feel about it 'Harder Than The Rest', precisely on time, is Front Line's finest so far. All the usual recommendations, like to hear is to believe and this one will make you feel it if nothing does, most definitely apply + + + + + **JOHN SHEARLAW**

TRADITION: 'Movin On' (RCA PL 25150)

HARROW Road's finest make their RCA debut with an album that treads a thin line between success and failure. The successes are built around their individual sound which is very soft and unshowy, featuring some light soul-type vocals 'Movin On' and 'Every Beat of my Heart' work best at showcasing Tradition's ability to write a good melody line and to turn it into a song

that has both momentum and a rock solid rhythm.

Their weaknesses are the thinness of much of the rest of the album's material and equally alarming the restrained character of the bands playing on this album. Live Tradition can play some reggae music that really can move you. Listen to their Tradition In Dub' album and you'll hear some electrifying playing. But here the overall feel is too sedate and reined in. It is as though the first time in the studio had dampened them down too much that they lost some of their fire.

Without ever stretching out or letting go Tradition have still delivered some nice songs. Next time we hope that they'll be able to do a lot more. + + + **GEOFF TRAVIS**

sounding very much like Steve Miller. He uses the far from original idea of a new broadcast playing beneath the music while he sings an 'Eve Or Destruction' type lyric. It's a single I ever heard one.

Again, though, that's in contrast with 'Voyager' itself, an eight - minute jazz - rock instrumental, and the faster, vibrant 'Latin Love (Let Me Know)'. Strings are used attractively and unexpectedly on 'Time Is The Teacher'. He doesn't do himself justice with some of his threadbare lyrics, especially on the ballad 'I'm In Love', but the melody itself saves him. + + + + **PAUL SEXTON**

OZILA: 'Ozila 2001' (PYE NSPL 28250)

OZILA ARE another of those unknown funk bands who appear, with daunting regularity, from nowhere, clutching their album full of watery material, just about enough musical ability, and a fervent wish to be the new Parliament.

DEXTER WANSEL: 'Voyager' (Philadelphia International PIR R2706)

TOO OFTEN an artist follows a large disco hit with an album which is in effect only an extension of the single, and which therefore has little relevance of appeal out of this setting. Thankfully Dexter Wansel is sufficiently imaginative to have made this album far more diversified than the norm. You'll find the single 'All Night Long' - still hopping up and down our Disco Top 90, by the way - included here, and while there is one other custom-built dance track in 'I Just Want to Love You', this theme is by no means predominant.

'Solutions', for instance, does happen to have a good, stolid disco beat but it's more of a pop / rock song, with Wansel

like a very low budget album recorded on a second hand cassette recorder, which remarkably made its way onto vinyl. The tracks are monotonously similar, and the whole thing is playing at the wrong speed - about 20 rpm too fast. The instruments sound tinny, and the cover proves what the needle transmits: they do wear excruciatingly light trousers.

They must be well pleased with their little Frankenstein, it's just a pity nobody else could be. + 1/2 **KELLY PIKE**

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ALBUMS

LEGAL TENDER

BOB DYLAN: 'Street Legal' (CBS 86067)

"SIXTEEN YEARS" are the first words on this Bob Dylan's 20th album.

And it was back in 1962 he released his first — "Bob Dylan". Sixteen years of an almost paranoid desire for constant change. With the possible exception of David Bowie (although the two must be regarded differently — Dylan forges, Bowie consolidates) Dylan remains the only rock artist with sufficient originality and motivation to pick up the dice and do the PERMUTATION ROLL.

Sometimes he comes up craps — "Self-portrait" and "Planet Waves" but more often than not he breaks the bank — "Blonde On Blonde" and "Blood On The Tracks". "Street Legal" is Well! it's

er — a kosher album. The eloquent minikin is once again dealing in nebulous strategies, painting disquieting scenarios that elude before the eyes like kaleidoscope amebas. The familiar guise of the poet rather than the storyteller of "Desire". There's no 'Hurricane' or 'Joey' in the street legal world simply because there's no room for them. It's all Dylan.

But it's Dylan lovingly encased in a safe of girly doo wop choruses, slick saxes and arrangements to digest cornflakes. And remember the 'Like A Rolling Stone' organ? It's been retrieved from Miami Beach where it had grown old and corpulent on past glories and re-trained.

His voice is also back to it's forest fire cackle-crackle accuser best and this whole regressive / progressive dichotomy is further enhanced by the coverfront, dirty Dylan at the foot of dirtier tenement stairs, back, pretty Dylan in appropriate slash lit fitting stage garb and make up. "Street Legal" is in Dylan without the beard.

The longest track, at over eight minutes, is a repetitious description of options and how you build up resistance to what the hell, just listen to the lyrics.

"Bullets can harm you and death disarm you But no you will not be deceived Stripped of all virtue as you crawl through the dirt You can give but you cannot receive. No time to choose when the truth must die No time to lose or say goodbye No time to prepare for the victim that's there No time to suffer for blink And no time to think." That is the standout song on the first side

which also include a lamentable slice of irreverent blues 'New Pony', 'Changing The Guards' with Dylan, acerbic and undiplomatic destroying the doubters — 'I've shined your shoes, I've moved your mountains,' and a snazzy little love song 'Baby Stop Crying' where he sounds like Helen Reddy with balls.

Side two is bullet riddled with oblique and blatant references to his failed marriage. "When I'm in the darkness, why do you intrude? Do you know my world, do you know my kind, or must I explain? Is your love in vain?" from 'Is Your Love In Vain?' And "Don't fantasise on what we never had, Be grateful for what we've shared together and be glad, Why should we go on watching each other eventually hanging ourselves on all this rope. Time for a new transition," from 'We Better Talk This Over'.

The final track 'Where Are You Tonight (Journey Through Dark Heat)' is Dylan circa 1966 with the same swirling build up to the chorus as 'Like A Rolling Stone' — "I fought with my twin — an enemy within — Bill both of us fell by the way."

A pointer to the future? A fond yearning for the past? 'Street Legal' definitely AIN'T no leather bound, gold embossed classic. But as a paperback it would sure as hell make a good movie. ++++ **BARRY CAIN**

GEORGE McCRAE: 'George McCrae' (TK TKR 82509)

HONESTLY, if he'd never penetrated with 'Rock Me Baby' the world would never heard of George McCrae and we'd have been none the worse for it. For my pounds, shillings and sense he's done nothing very special in any sense since, and this album (complete with pseudo David Oxtoby painting on the front) assuredly carries on that great tradition.

He's quite a singer, actually, with those hallmark high notes coming over particularly well on Christine McVie's 'Over My Head'. What kills him dead is the indifferent selection of material with horrifically meaningful / de ja vu lyrics at times and riffs with the meal appeal of Red Ready - Brek on a hangover. Jimmy Cliff's 'Sitting In Limbo' falls a particular victim, but the deadly inevitable chart-running opening poster 'Let's Dance' (a McCrae original) basically sums up the whole album. Never mind. It'll work out all right in the end for George McCrae. He's



DYLAN: but will it sell?

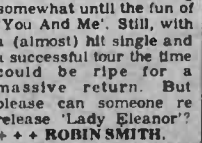
over here currently for one thing. + **SUSAN KLUTH.**



LINDISFARNE: 'Back And Fourth' (Mercury 9109 609)

THE FOG has cleared and the sausage rolls have crumbled. These days Lindisfarne can be described as a Georgie Fleetwood Mac. The dust has all been blown away and they're sounding slicker with refined harmonies. The good time 'Juke Box Gipsy' doesn't fully give this impression, but listen to 'Woman' where the odd West Coast influence is allowed to slip in.

The band sound comfortable and the songs are adequate it's just that to me they've lost something of the warm quirky feelings that produced the old hits wot I know and love. 'From Only Alone' the album was to lag somewhat until the fun of 'You And Me'. Still, with a (almost) hit single and a successful tour the time could be ripe for a massive return. But please can someone release 'Lady Eleanor'? ++++ **ROBIN SMITH.**



PLATINUM HOOK: 'Platinum Hook' (Motown STML 12086)

YET ANOTHER vocal / instrumental soul band (six men, one chick) hits cold on the Great British public. Platinum Hook come to you courtesy The Commodores but at their best are endowed with very much of an individual sound. Main attraction is probably

that overworked group vocals department which here has an intensely tight - woven, honed-down feel. Dip into the mid-tempo 'Gotta Find A Woman' for example or the crazee down - bounding Hook's hook opening George Clinton's 'Standing On The Verge'. Lead credits go to Stephen Daniels and Tina Renee Standford.

Songs are maybe occasionally rather hidebound, but overall there's a good spread of physically and mentally energetic, high coloured material. With extra horns augmenting Platinum's Glenn Wallace and Robin David Corley, producer / arranger Greg Wright gives the usually tight yet unusually extended treatment to that side of proceedings. Otherwise on the instrumental side, standout awards go to the breezing guitar on 'Hooked For Life' by Victor Jones, and synthesiser programming commissioned from Michael Boddicker.

With the quantity of contemporary soul music now running into this country, it's a strong swimmer that can stand out from the tide. Platinum Hook could just do it. ++++ **SUSAN KLUTH.**



COLIN BLUNSTONE: 'Never Even Thought' (Epic EPC82835)

COLIN BLUNSTONE is just one of a seemingly endless line of singer song-writers, who come and go, without anyone noticing.

Did you know that Mr Blunstone was an original Zombie? In many ways he still is, in the sense that his new album is all very nice and pleasant, but just a little uninspired. It's what you would call an ALL RIGHT album. All right technically, with plenty of nice and easy romantic melodies. All right, get this album off. I've finished reviewing it.

Yep, its dull. Blunstone's voice is good in that he never sings out of tune but he never sounds particularly distinctive. Only on the final track 'Do Magnolia Do' ironically not written by Blunstone, does he stretch out and sound really committed, on this likeable gospelly number.

Apart from this track the rest of the album would sound all right in adverts, for expensive cigarettes. You know, classy but superficial. +++ **PHILIP HALL.**



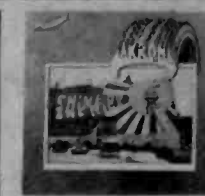
YELLOW DOG: 'Beware of the Dog' (Virgin V2104)

YELLOW DOG have had a solitary hit 'Just One More Night'. That was rather excellent, but a little gimmicky.

The brains behind it, Kenny Young and Herbie Armstrong, are two prolific talents, who I thought would perhaps do a Jonathan King and discard the Yellow Dog pseudonym, turning up at a later date with another hit and another dummy group. I was wrong, thank goodness.

If this album is anything to go by, Yellow Dog will be with us for a long time yet.

Their songs are gimmicky, in that they are catchy pop songs, heavily influenced by a strong sense of humour. Whether singing about 'Flying Saucers' or 'So This Is Love', the band convince you that theirs is a talent full of vitality. Sounds cliched, doesn't it? But then Yellow Dog are not particularly innovative but are just writing songs that you, me and the milkman, can hum. They are simple, they are they are sounds perfect for radio listening. Lightweight listening which is heavy enough to grab your attention. Good, melodies are never unfashionable which means that Yellow Dog will be a name guaranteed to last. ++++ **PHILIP HALL.**



RACHEL SWEET, JANE AIRE AND OTHERS: 'Akron' (Suff Records GET3).

WE MUST repeat. Or is it? And it's irrelevant anyway. 'Akron' is still an interesting patch work, rough here, dull there, but sometimes dazzling.

There are 10 bands featured, Jane Aire And The Belvederes, Rachel Sweet and The Waitresses all getting two spaces. And the greatest of these three is Rachel Sweet, who, if a Spokesman from Stiff is to be believed, is only 15.

Like most of the civilised world, I have never heard of Rachel Sweet, something I regret since 'Tourist Boys', her contribution to side two of 'Akron' is not only the best cut on the album but one of the most impressive grains of music released this year.

Sultry and dirty, Rachel sings like magic, 'tourist boys away from their mothers' / very expensive part - time lovers', sort of lazy Spanish with superb double track chorus and brass dubbings. Patently unusual, palpably superb.

Rachel's other cut, 'Truckstop Queen' is so more straightforward rock 'n' roll, distinguished again by her slightly adonidal but tough and sweet voice.

Rachel Sweet, if the compilation is a fair cross section, the best sound in Akron, followed closely by the other girl soloist, Jane Aire (not forgetting, of course, her fabulous Belvederes).

'When I was Young' opens the album, Jane Aire sounding like she's shouting into a bucket while the band sound like they're playing up a storm about three miles from the microphone. This makes for very hollow sound, and some weird and very ragged rock 'n' roll; but rewarding.

'I'm An Actress' on side two is even better. Jane, aloof, chanting and queenly now, and now a sullen bitch — "doan even bother to play it again Sam — we're out of syrup an it's down to hard cheese — if you wanna reach me I'm in Madrid." More peculiar double voice tracking and tinny ranch.

If Rachel and Jane are sort of middlingly weird, then to their WEIRD side are Chi Pig whose 'Apu-Api (Help Me)' is a cross between a lunatic rock 'n' roll conga and Nico, and Tin Huey.

Huey's 'Chinese Circus' starts off with a kazoo wheeze leading into a frantic indistinguishable vocals, so sometimes speeded up to Mickey Mouse level. Cute, but inconsequential.

The only Akronites apart from Jane Aire and Rachel Sweet to get two spaces on the album are The Waitresses who, coincidentally, also have a female lead singer, though she trades with a male lead.

While 'Slide' on side two is fairly straightforward rock 'n' blues, 'The Comb'

is a boy / girl singing match propped up by cracked guitars instrumental. Again, a curiosity, but not about to shake the world.

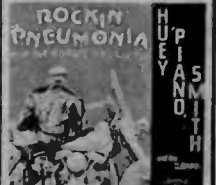
To polish off side one 'Nova' by the Bizarros sounds like Persi Ubu put through a normalising machine — the result being rather better than some of Persi Ubu's more chaotic moments, while 'Rubber City Rebels' by the Rubber City Rebels is pretty obvious punk.

On side two, 'Love Is Making Me Bleed' is undistinguished rock 'n' roll.

'Mephistopheles Passion' by Idiots Convention is more interesting, crazy, hard balladeering over back up that could be 1960 Jefferson Airplane, so acid and vicious. Not nearly as silly as they look in their picture which depicts them as a foursome of midlands bank clerks grinning stupidly.

Which leaves 'A Beer And A Cigarette' by Terraplane, an outfit rather better than and rather different to Tony McPhee's, with strong reggae overtones. Sing-along about those wonderful drugs, nicotine and alcohol. Shallow, jolly.

Thassit. Watch out for Jane Aire. Rachel Sweet is a dream. Idiots Convention are tough. The rest range from cute to crazy. And Rubber Smells OK? (Just check that scratch 'n' sniff cover!) ++++ **TIM LOTT.**



HUEY 'PIANO' SMITH: 'Rockin' Pneumonia & The Boogie Woogie Flu' (Chiswick CH9)

THE FIRST album in a series of oldies from Chiswick — a company who know their way around fifties' back catalogues better than most — following their acquisition of the 'legendary' Ace catalogue.

Ace, for the record, was a label started around about 1955 to release a wide spectrum of music emanating from New Orleans, encompassing everything from blues, rock 'n' roll and r'n'b to downhome country. 'Huey' Smith, a talented pianist formerly with the renowned Specialty label as a session pianist was one of the first signings.

Rearred on blues and barrelhouse piano Smith had already acquired a distinctive style (he can be heard on many classic Little Richard recordings) and with the label switch he added a vocal group to supplement his ivory pumping, subsequently scoring his first hit in 1957 with the infectious (and often recorded) 'Rockin' Pneumonia & The Boogie Woogie Flu'.

This album, released as a collector's mid-pricer is a collection of his releases on Ace up until 1960, when he left the label to pursue the more lucrative soul pastures. Above a rolling piano he tries out everything from straight rock 'n' roll to more contrived and humorous songs that owe a lot to the Coasters.

It's a sprightly set but for all that the talented Mr. Smith is one hell serious collector's only. ++++ **JOHN SHEARLAW.**

ALBUMS

TRUE BLUES



MOODY BLUES: leaves a sour taste

MOODY BLUES: 'Octave' (Decca TXS 129)

FIVE YEARS and a succession of largely unsuccessful solo albums later, the Moodies are probably getting short of a bob or two. So, hoping that everyone will remember their name, they decided to amble into a recording studio together again. I hoped that "Octave" would grow on me as I remember going into raptures over the albums by Hayward and Lodge. But the Moody Blues reunion hasn't been worth it, this album grips about as much as a worn tyre. 'Steppin' In A Slide Zone' with its curious oriental feel reminds me of the music from that awful Jap series 'The Water Margin'. 'Under Moonshine' is the Surbiton equivalent of David Soul but there's hope on 'Had To Fall In Love' — only because I'm a sucker for the guitar work. Side two is drab and turgid, sounding like a collection of songs rejected from other albums. Plenty of lines the quality

of 'There's one thing I can do, play my mellotron for you' etc. Once upon a time I liked their candyfloss but now they've overstepped the line and the taste is sour. **ROBIN SMITH**



RICHARD DIGANCE & FRIENDS: Inherits the UK

RICHARD DIGANCE: 'Live At The QEH' (Chrysalis CHR1187).

IT SURPRISED me that the relatively unknown, Richard Digance, could play The Queen Elizabeth Hall and hope to fill it. Judging by the noise of the crowd, Digance has a loyal but SMALL following. He's the sort of artist who quietly gains fans among middle class intellectual folkies. Digance isn't strictly an

obscure folk/rocker, but writes appealing songs which are surprisingly commercial.

'Up On The Seventh Floor' and 'Taken My Lifetime Away' are honest social comments which reveal that Digance could have a far bigger following in the rock field if he stuck to writing these intelligent tunes. However instead he concentrates on writing twee sentimental folk songs which though pleasant become sickly with constant listening.

Digance seems to be stuck between two fields. Side one is Ralph McTellish bland folk while Side two is Jethro Tullish classy folk/rock. Side two is far superior. If Digance continued in this vein he could be, not very, but fairly big. Otherwise he'll continue playing to a somewhat snobbish

clique, who appreciate Digance for what he is and not for what he could be. **PHIL HALL**



PASSPORT: 'Ataraxia' (Atlantic K50456)

PASSPORT: 'Ataraxia' (Atlantic K50456) A PASSPORT are a Swedish band who run through a whole gamut of styles under the umbrella tag of pop jazz. The outfit's mentor Klaus Doldinger's jazz background is filtered through the extensive use of electronic keyboards which

provide both the rhythm base on some numbers, in a manner reminiscent of Kraftwerk, and the usual melody figure and solo approach.

While Doldinger's assured sax work is good the whole album falls between too many stools, sounding in the main like half-hearted training sessions from other bands.

The title track runs through Mike Oldfield before settling on an energetic workout for Doldinger's clear sax. 'Mandrake' sets off on one of Pink Floyd's three riffs before the band relaxes and guitarist Roy Louis attempts an Elliott Rand/Jill solo, without the humour, over an appropriately ascending Steely Dan piano phrase. 'Reng Ding Dang Dong' is a self indulgent Keith Emerson styled mess.

Though 'The Secret' is a simplistic but passable Weather Report pastiche and 'Loco - Motive' is an equally passable but unadventurous piece of disco, the rest still shows that pop jazz under any other name would still smell like musak. **MIKE GARDNER**

THE DIODES: 'The Diodes' (CBS CBS 82681)

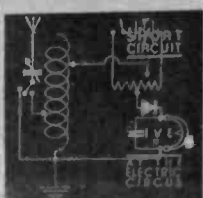
THE DIODES are a Canadian punk band. They sing songs like 'We're Ripped', 'Plastic Girls' and 'Death In The Suburbs' with control rather than aggression. They aren't an energy-versus-the-world band — they just stick to an even, incessant wall of sound.

Throughout they have a firm rhythm section which holds the songs together, with a chain saw guitar grating over the top. Along with the

moaned / droned vocals of singer Paul Robinson, the general effect is of a sub-standard, upper class Ramones.

Their treatments are cold and lifeless, with only the two non-original songs on 'Shapes' album, 'Red Rubber Ball' (the best track too) and 'Shapes Of Things To Come' escaping the rigor mortis.

'Behind Those Eyes' and 'Child Star' sound basically good songs, with poppy melodies and hooks, but they get lost within the continual whirlpool of noise. They sum the situation up perfectly themselves: 'The things you say are weak to me, must think I like monotony.' **KELLY PIKE**



SHORT CIRCUIT: (Various artists) 'Live at the Electric Circus' (Virgin VCL 5003)

FOLLOWING in the footsteps of the other live platters from new wave establishments like the Vortex, the Roxy and the Hope 'n' Anchor comes this ten - inch from Virgin Records.

Recorded during the last few nights of the Electric Circus, in Manchester it features just over 20 minutes' material from six different acts.

The sleeve note states that the album / EP

"offers a taste to those millions of outsiders who could never get to the Electric Circus." But surely 'those' people had their own local clubs and gigs which they frequented.

As far as the acts are concerned, The Fall play two pedestrian numbers, 'Stepping Out' and 'Last Orders'. Joy Division's 'At A Later Date' and The Drones' 'Persecution Complex' are standard fare.

'The Circus's Favourite Act', The Buzzcocks, perform 'Time's Up'. It not a bad cut but the group is definitely capable of better things.

By far the best track is 'Makka Spiak' (the colly man) from Steel Pulse, which is fortunately the longest. Hopefully their 'Handsworth Revolution' album will soon be released. This reggae band is certainly the main reason for listening to 'Short Circuit'. **STEVIE GERTT**

GRAND THEFT: 'Have You Seen This Band' (Sunburnt INS 3019)

WELL THEY'RE only about 10 years out of date — and play music that's been borrowed and rehashed by so many other bands but I couldn't begin to count them. There's a shade of Santana, a ghost of the Average White Band.

The only thing to recommend the album is the excellent production of ex - Purple man Roger Glover. I hope next time he gets something meatier to work on. There's not one track among this feeble shower I can get excited about. **A dead loss. + ROSALIND RUSSELL**

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WILLY WILLY LEADS THE LAMBS

BARRY CAIN plays the one in wolf's clothing

AND ALL the Pachookas are chewing bazookas in the towerblock tenement subway shadows tonight . . .

Willy Willy's there with them, his skyscraper quiff bending in the breeze, his willowy frame winding down the alleyways like a cartoon can, his . . . ah, but that's what he wants you to think.

Hey Willy, Willy DeVille.
"Well what is it man?"
What's a Pachooka?

"Hell man, you don't know what a Pachooka is? Wow. A Pachooka is a guy who only cares about looking sharp, real sharp, on the streets. It's a style man. A real style."

He falls back into the black leather sofa clutching the remnants of a badly rolled joint. Mr DeVille's in town — the, er, icon, er, classic, er Cadillac walker bummed in on a



WILLY was a film star

jumbo and bummed out again for B, er, lin, er, to, like, create kraut craziness.

And was he STONED. I mean, really STONED. Eight hours of solid interviewing, eight hours of tinny jager, eight hours pushing the laconic limbo language usually only found in, er, Ernest Hemingway trivia.

Yeah, Willy DeVille's back eight months of anonymity (not the superstar variety holed up in Nouveau York recording and hanging out with them Pachookas (remember?).

In this state he's no fun guy. He's bored with inane questioning, bored with honeydew hacks shipping the same expressions, bored with the whole record company rumba. What he wants is sleep man. What he wants is food man. What he wants is for me to get the hell out of that little room where the smoke hangs like portraits.

But I ain't going.
I figure the only way I'm gonna grab his attention is to either defecate or ask off the wall questions. After serious consideration I decide on the latter course.

Okay Willy, let's talk about CLOTHES. Now, you're a real tasty dude, huh? (Sound pretty hip don't I, huh?)

Really cool

"Y'know . . ." pause to pour drink, ruffle his barnet and take said joint out of mouth . . . "most people when they . . ." pause to take out said used joint and put in straight cigarette . . . "walk on stage dressed up like hippies. They don't look cool and one thing you gotta be up there is cool. I mean REAL cool.

"You know sumthin? I like to look cool on stage. I like to look like I'm going to a dance. And at that dance I'm gonna jive with my chick. You don't ever look like a hippy at a dance.

"There ain't no way I'm gonna look uncool in front of 6000 people man. No way."

He looks down, nearly dejectedly, at his feet. "So anyway I can I've got to look cool. Really cool. Real cool."

Now I don't know about you, but I reckon Willy likes to look cool. Real cool.

Sorry Willy, please carry one. "Where was I?" I think it was cool. "Oh, yeah. So I've got some hot shantung suits, y'know Chinese silk,



WILLY as the philosopher

in black, canary yellow and peacock green. Real classy. They cost around 500 dollars each.

"But they go through a lot of wear and tear on a tour and . . ." fairly lengthy pause . . . "I don't really have that much money, I gotta be careful what I buy cos it's gotta last."

Surprisingly Willy thinks London is a much more fashion conscious city than New York. "All the fads begin here. But I guess the grass is always greener on the other side."

He stretches out those long Phil Pynott thin legs revealing a dazzling pair of boots. "See these? I just bought them here. See, they don't have handmade shoes back home — unless you want to walk around in cowboy boots all your life. Here you get just what you ask for."

Maybe I should be asking him about his new album 'Return To Magenta' which was produced, like his last album, by Jack Nitzsche a lifetime in his own legend.

Or pause a line of questioning which will ultimately result in him revealing why he manages to sound like Ben E King on the low notes, a Righteous Brother on the high notes and a spaced out Spector spectator on almost every other note.

But no. He starts to wander. "I like to get jazzed when I sing. I'm escaping from everyday life and I ain't afraid to say it. I take all those people sitting out there. I take them all."

"Hey man — I HEAL THEM!"
He offers me a transistor radio.
"Put your hand on this, see if you got the healing power."

Hold up. He ain't as stoned as I thought. He's taking the piss, especially now a tasty little American photographer girl has come oh so sweetly into the room. I put my hand on the radio.

"Nah man. You ain't got the powers."

So how do you feel when you go along to see a band?

"I ain't never, ever, been to one of those concerts. They're for hippies and I don't hang around with hippies. I don't want people saying about me "Hey, look, there's Willy DeVille hanging out with hippies".

"I swear on my mother's grave I've never been to a rock concert in my life. Only sheep, nah, lambs, go."

So why ain't you a lamb Willy?
"Listen man. I went to school until I was just 14. I had no education, but I know I've got the power to get and do what I want. You gotta think — are you putting it out in a negative or positive way? When you know that man you know everything."

He's beginning to sound like one of those "Have you any confidence in yourself. No? Well read this and you may find a way to a better life" ads you get in the Sunday cheapo rags next to the one for BALDNESS.

"See, some people are leaders and some people are followers — lambs. Whatever you believe is real so what you have to say to yourself is "I wish I wish I WISH so BAD, and if you wish hard enough you'll get it."

So you wished Willy?
"Yeah, but I wished for the wrong shit. I'm telling you man, if I'd have been smart and made the right decisions I could have gotten out of this whole thing and got into something much bigger."

Like what?
"Well man, what's bigger than the rock business?"
Politics? That's fooled him. Stopped in his tracks.

"Er, yeah, that's right, politics. Or films."

But if you never go to a concert and you never listen to the radio how do you know?

"I just know."
He accuses me of having no confidence in myself. I vehemently disagree but he just smiles one of those infuriating know all smiles that makes me think that maybe I ain't got any confidence in myself after all. So have you?

"Listen." (Queue violins, Oscar time). "I've had a hard life." (Sob.) "I've slept in hallways." (Sniff.) "I've been a real bum." (Scream.) "I've done some real nasty things."

Oh yes. Like what?
"That's none of your business man. But now look at me, sitting in the kind of furniture you only find in really classy high rise apartments. Life's really funny y'know."

Right on Willy. And you know something else. This is one talented performer — star of stage, screen and interview room.

*I ain't gonna change
now though unless
lightning comes
through that window*

So Mr Mink himself wanted to be a film star eh. Method actor Willy. Latin lover. Biblical boulder waltzing around in cute little leather skirt. Gunslinger. Julie Andrews musicals. Suddenly a whole new technicolour world opens up for the crazy paving kid from the wrong side of town. But Willy calls for an intermission.

"I ain't gonna change now though not unless lightning came through that window into this room and the voice of God" (he could've even played that part "said Willy DeVille, you gotta do this" . . .

I always thought God would sound more English than that.

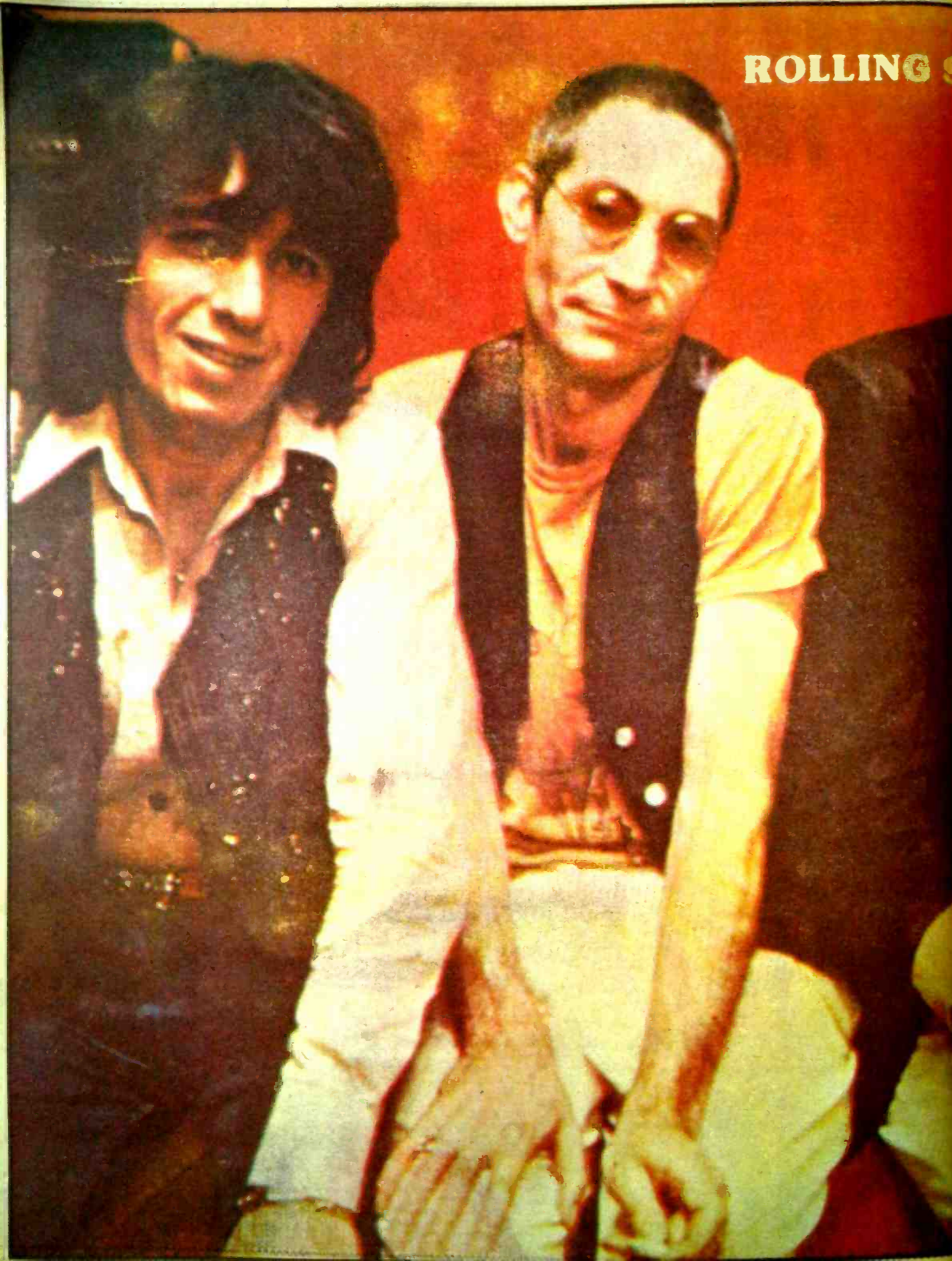
"So I'm left with the lambs — and I love 'em cos they're so easily misdirected. But I would do it different if I could go through it all again — I'd be Governor of Louisiana." The photographer laughs in the smoke.

Willy goes on to say that he's never listened to the radio. "I don't need to. I know who are the top selling bands at any given moment."



WILLY, getting the word from God

ROLLING STONES



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

Thanks to Misty

WE WERE booked to support Misty at last Saturday's Islington Campaign Against Racism And Fascism Benefit at City University. Unfortunately I got nicked in the afternoon and didn't get out until 10 pm. By the time I arrived at the gig, Misty were already playing. I would like to thank them for finishing early so that we could play anyway. The kids united etc. Thanks a lot Misty. Stuart Elunn from Charge, Tottenham, London N15.

● How can I put this delicately? . . . Er . . . well . . . what were you nicked for? And will the charge stick? And will you play misty for me? And can I think up anymore horrible jokes? Will I go on to the next letter (yes).

Money well spent on RM

I DISAGREE with "a real music lover" (Mailman June 10). I've been buying RM since 1962 and still buy it every week and consider it money well spent. The record reviews and interviews may be a bit self indulgent at times but you reflect the music and feelings of today. So long as RM keeps reporting that, I can see me buying it in another 16 years. Jim Doyle, Sydenham, Leamington (a middle aged filling clerk whose ambition in life was to work for Record Mirror, but his mother wouldn't let him come to London).

● You'll outlive us all JD - by the way, are you out of short trousers yet?

Pursesey poser

I WALK like Jimmy Pursey. I sing and shout like Jimmy Pursey. I talk like Jimmy Pursey. I mean the same as Jimmy Pursey and

I look like Jimmy Pursey. But I'm not called Jimmy Pursey. Why? Pury Jimmsey, Norway. PS I don't wanna be like Jimmy Pursey.

● Have you tried wearing tighter trousers?

In print at long long last

I AM really sick and fed up writing to your column (What column? It's a page, twit - Mailman). It's not to say they're corny letters. My complaint is that you never print them. I am having a spell of frustration and would like you to arrange a date for me with Cherry Vanilla. Getting back to letters - what becomes of the ones you don't print? You must have at least 20 of mine. Is my English good / bad / average / or just plain rotten. Daniel McWilliams, Belfast.

● About your frustration, I suggest you write to Help. About Cherry Vanilla, I don't think she's available for therapy. About your 20 letters, they're being re-cycled. And about the English, mytaxywfg?

All that glitters is not Goldie

I READ your article in RM about the group Goldie. Yes, it is an odd name for a band, but not half as odd as the one who picked it. Pete McDonald. You also say Pete is not so in my opinion, more like a heel. As far as the local people in the North are concerned, they have lost most of their popularity. Pete says London gets on our wick because of the deplorable trick they played on the drummer, Tom Knowles. He gave up his job. It was his whole life and he had a wife and two lovely children to support. When success was in sight they kicked him out, the week after he appeared on Top Of The Pops. Why not before? Because they wouldn't have been able



Mormon sox case identity mixup shock

IS IT true that Joyce McKinney is in fact hiding out in your office, disguised as someone called Bev Briggs? If so, can she let me have her fur lined handcuffs if she's not going to use them again?

A reader's Wife.

● No, in fact Joyce McKinney is hiding out disguised as Bev Briggs and if you're feeling the cold. I suggest a warm vest.

to go to London without him. Now they have Dave Black's brother Michael on drums. If these are great guys, you can have them in London.

A Disillusioned Chick.
● Well, that's one side of the story, where's the other? Speak now, Pete McD.

Brotherhood of Naff

I FEEL it is my privilege to tell you that hardly anyone likes Brotherhood Of Man. Please don't print anymore posters of them or I may have to get abusive. How about a full frontal of Tim Lott? There's a lead of girls who would like a bit of excitement. Snow White.

● As long as it's only a BIT of excitement you're after, you'll be happy with Tim. However, the Brotherhood Of Man poster was in fact an advertisement (as you'll see on the top of the page) and not our chosen fave rave.

Two bouquets for RM as it was

RIGHT ALL you knockers, if you don't like Record Mirror, don't bloody well buy it (Here steady on, it's out circulation you're talking about - Mailman). Most of us are quite happy with the modern RM, except for a couple of things I want altering.

1 I noticed while going through back copies that an LP token used to be given on the letters page for a star letter (well, it's an idea).

2 November 26th 1977 was a sad day for RM - it saw the last episode of J Edward Oliver and his amazing instant garbage column. Please bring him back.

Lancelot Prat, Kettlethorpe, Wakefield.

● Most of the letters are abysmal they don't deserve a second look, never mind an LP token. If someone sends in a truly remarkable letter he / she may be rewarded.

The insolence of John Shearlaw

HOW DO you have the insolence to compare the ELO concert with Dr Who! And as for the

lasers, which other groups can use them so successfully as the one and only ELO? Go on, name them. See? You can't. Let's have an honest report from an ELO fan who knows what he's talking about (Un-biased as well I suppose - Mailman) Instead of these jumped up nobodies eg John Shearlaw. What a waste of a ticket when thousands of fans could not get tickets, or had to pay black market prices to see the elite of the pop scene on a once in a lifetime tour. The John Shearlaw Threatener.

● If your precious band played more gigs in Britain, nobody would have to pay black market prices in the first place.

Muswell Hill's answer to life

THIS IS a message to all lost souls who need a saviour. Synda McBlyda in association with Sog McBog present Muswell Hill's answer to Debbie Harry and Patti Smith. She recently performed at the Twickenham garden fete singing her latest hit single 'This Is My Life, I Bought It.' Those wishing to see her perform would be interested to know she will be playing the Marquee, providing Harry can find his tambourine. Wonder Barre.

● And providing the bin lets her out for the night.

Bolan fans bop at T Rex party

OUR T Rex party convention in Southport has been an incredible success. Southport hasn't seen anything like it since T Rex played here in February '76! We estimated that 300 Bolan fans

attended, coming from all over England and Scotland. We started with a local cinema showing 'Born To Boogie'.

Everywhere you looked, there were satin jackets, glitter, leather boas. Later, in our hall, the dance floor was filled almost immediately and remained so right until the end! They danced, bopped, grooved until midnight.

A two minute silence, in memory of Marc, was held - you could have heard a pin drop.

'Celebrate Summer' should have been the last record, but everyone just went wild. They yelled for more for a solid five minutes, so we had to give in and ended with 'Metal Guru'. That was it, utter pandemonium.

It was an incredible night, one I shall never forget. We made a small speech thanking everyone for coming. Chris, the DJ, hit the nail on the head when he said "with fans like you around, Bolan will never die".

The three months of hard work really paid off.

We went to see the second showing of 'Born To Boogie' and one guy got up and kissed the screen during 'Cosmic Dancer' singing along with Marc. It felt so odd. What the hell had these fantastic kids done to lose a genius like Marc?

The final farewells were said outside the cinema, many people were crying.

Everyone said they felt that during the whole evening, they felt that Marc was very near - it was a strange feeling - we felt he was watching.

Can you extend a TANX to Marc's parents for their message and to everyone for making the convention the most successful of its kind ever. Keep up the good work at RM - hope you do another poster soon. Dave and Dave, Southport.

Barclay James Harvest blight

I FEEL I must write to protest at Robin Smith's curt review of the new Barclay James Harvest album. Despite the fact that the record lasts considerably over an hour he manages to dismiss it in a mere seven sentences and of the 13 songs included he manages to mention only one by name.

I fully appreciate that it is difficult for a reviewer to listen to any one record extensively, but I wonder just how many times Robin Smith did listen to this album or indeed, if he listened to it in its entirety I cannot understand how such semi-classic tracks as 'Child Of The Universe' or 'Suicide' can be dismissed quite simply as 'trai'.

Barclay James Harvest have never found critical acclaim which is unfortunate since they have an abundance of talent. This is amply demonstrated on the new live album which, I suggest, on concentrated listening Robin Smith will find to be the work of one of the most tasteful and truly gifted bands to emerge in Britain in the 1970's.

Stephen Roberts, Sutton Coldfield, West Midlands

● Robin Smith always plays review albums more than once and uses maximum concentration. I've said it once and I'll say it again these aren't very good live recordings despite the quality of a lot of the material.



Sorry, Snow White. Tim Lott's modelling fees are too high. Roger Daltrey's got a much nicer frontal, sidal and backal anyway.



Is this the real Sleeper Catcher?

Lend an ear to the WEA tape offer



Listen. We're about to make you an offer your ears (and your wallet) can't refuse.

Simply go into any WEA tape stockist participating in this promotion.

Purchase any WEA tape from our Top 50 and they'll give you a special WEA headphone voucher with every tape you buy.

Collect only two vouchers and you're eligible for a set of Bush stereo headphones XY9002 at the special price

EAGLES—Hotel California, ROD STEWART—Foot Loose & Fancy Free, FLEETWOOD MAC—Rumours, FLEETWOOD MAC—Fleetwood Mac, BREAD—Best Of Bread, BREAD—Sound Of Bread, FRANK SINATRA—Portrait Of Sinatra, FRANK SINATRA—Frank Sinatra's Greatest Hits, YES—Close To The Edge, YES—Going For The One, EMERSON, LAKE & PALMER—Works, EMERSON, LAKE & PALMER—Works Vol 2, BONEY M—Love For Sale, LED ZEPPELIN—Led Zeppelin 2, MANHATTAN TRANSFER—Pastiche, ROLLING STONES—Love You Live, LINDA RONSTADT—Greatest Hits, NEIL YOUNG—After The Gold Rush, GEORGE BENSON—Breezin', THE DRIFTERS—24 Original Hits, CARLY SIMON—Best Of, JONI MITCHELL—Don Juan's Reckless Daughter, LITTLE FEAT—Time Loves A Hero, DOOBIE BROTHERS—Best Of The Doobies, DOORS—The Best Of Doors, AMERICA—History/America's



of £9.50 (VAT included) plus £1.00 postage and packing, £10.50 in all.

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Check our Top 50 tape list over. We don't think you'll find a better offer anywhere. Certainly not that we've heard of!

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You won't believe your ears

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

HELP

PANIC OVER SIZE

I AM only two weeks off my 18th birthday and am very depressed. Normally my penis is only about 2in long and about 4 1/2in when erect. All my pubic hairs have grown and I masturbate quite regularly.

I'm scared stiff of telling anyone or going to the doctors though. Could you please tell me what is wrong and if there's any way I can get out of telling anyone. I am going into the Army this September and I would never be able to keep it a secret then.

How will I get on in my future sex life?
Dave, Nottingham

Many boys and men, influenced by erotic literature and talk, often humorous talks about sexual prowess being related to largeness, have hang-ups about the relative size of their equipment sometimes. There's nothing wrong with you - bear in mind that there are two distinct types of penis.

You happen to have the kind that's normally small but increases in size when erect. The other type is longer and bigger when limp but changes very little in size when erect, but simply expands outwards and gets fatter, not longer.

What may seem a small penis when limp can become far larger when erect than what may seem to be a confidence-shattering large penis seen at a glance in the nearest urinal.

Although the influential Kinsey Report says that the average size of the adult male penis is six inches (so there are some bigger and many smaller than yours when stiff), statistics don't matter anyway. You make love with your body and emotions, not with numbers and log tables. When you get right down to it, sex isn't quite so clinical. It ain't what you got but what you DO with it that matters.

A good sexual / emotional relationship is based on rapport between two people and if you care about giving the other person pleasure, you're halfway there. Better a sexual expert with a 1/2in

penis than an unfeeling ape with an elephantine appendage.

Girls are people too, not unapproachable sex-objects with a built-in all-or-none rule. Stop worrying.

Holding back just won't do

MY problem is a boy who I first saw in a pub three months ago, and then later at our local disco. I fell in love with him. And, the following week down at the disco, he asked me to dance. It was great but that just happened to be the night when I was going to a party later, so I had to leave earlier than usual. Yet, during that short time we got to know something about each other.

I live for Mondays and Thursdays when I see him down the disco and he always stands near me and my friends and watches us.

I would love to renew our first meeting, but I'm old fashioned enough to feel that he should make the first move. Any suggestions on what I can do, or should I just wait?
Debbie, Brighton

OK, you're head over heels about this guy. And, if he stands staring at you every time you show your face at the disco, he's clearly still very interested in you. Ever wondered why he hasn't made another move to confirm your old-fashioned prejudices? Maybe he thinks you gave him the brush-off when you left for that party.

The fact that he hasn't asked you to dance again is probably no more and no less than a question of pride, in front of his mates, or shyness, pure and simple. So, if you want to break the communication gap and resume the kind of relationship that you had on that night long ago you'll have to throw your outdated attitudes to the wind and make the first move.

Smile at him. Go over and talk to him. Grab him and start dancing. Otherwise you could lose a guy who's well worth knowing.

Styes the limit

I HAVE a very embarrassing problem. Roughly every seven weeks I seem to get a stye in one of my eyes. This means that I have to stay in until it goes down. I would like to know if there is any way of avoiding these styes and any way of getting rid of them once I have one.
Paul, Wokingham

Styes are caused by an infection of the hair follicle and if you're generally run-down, your resistance to all kinds of infection is lowered. Your doctor can advise you best on how to take preventative action and will be able to prescribe an ointment to cure your current social-life killer.

Dave Christian of Northampton please send your full address for a personal reply.

Stephen of Poole and Anne of Suffolk (HELP May 27), please send us your addresses so that we can forward mail for you from other readers.

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.

'Salt' for Span fan

A FRIEND of mine said that he's read that you could still get Steeleye Span's 'Below The Salt' album. As a great Span fan, I wonder if you could tell me where I can buy this album, he couldn't. John Span-Fan, Derby

Simply quote the catalogue number CHR 008 at your nearest

Kate Bush is very busy

ABOUT five weeks ago in your Feedback section you gave the address of the Kate Bush Fan Club. To date I have written twice (on both occasions enclosing an aae) but have had no reply. Please could you help?
Stephen Ashurst
Skelmersdale, Lancs

The address given was in fact the address of EMI in London. They are

Old Grey Whistle disc

COULD you please tell me if the theme tune to The Old Grey Whistle Test is available on record. If so is it possible to order it from any record shop? A. Morse
Stratton St Margaret

The complete Ferry

COULD you please give me a list of all the solo albums (including numbers) made by Bryan Ferry since 'These Foolish Things', as I have several of his LP's and would like to have a complete collection.

Tom Robinson fan club

HAS Tom Robinson got a fan club?
TRB fan Scotland.

friendly neighbourhood record emporium and they can get it for you. Alternatively write to Free Reed Records, Duffield, Derby, enclosing a stamped addressed envelope. The album is still carried in their catalogue and once you have the price and other details you can start ordering.

forwarding the letters to Kate Bush who is answering each one individually, and as Kate is in Tokyo for the Song Festival at the moment she has not had much of a chance to reply. But don't worry, she'll write to you sooner or later. It is likely that an official Kate Bush Fan Club will be set up soon. We'll let you know about that when it happens.

has been recorded on two albums: 'A Trip To The Country' by Area Code 615 (Polydor 2425023) and on the first OGWT album on the Beeb label (BELP004). Both of these albums can be ordered from your local record shop.

G. Boyall
Spilsby, Lincs

You only need one more for your collection - 'Another Time Another Place' (Polydor 230247), released on the 2nd Feb, 1977.

The fan club address is PO Box TRB 4XT, London W14XT.

XWORD



ACROSS

DOWN

- 1 There Up Against The Wall (3, 8, 4)
- 8 Richard Myhill telling us how to dance (2, 5, 3, 2, 5)
- 11 Sixties supergroup (9)
- 13 33 Across. 33 Across. Lynyrd Skynyrd's final album (6, 9)
- 16 The Doors last song perhaps (3)
- 17 Former Man guitarist who formed his own group Iceberg (4)
- 19 Colourful Steve Hillage album (5)
- 20 & 26 Down. Bee Gee's Night Fever single (6, 5)
- 21 The Stones had a Fingerprint (4)
- 22 See 30. Across
- 23 Wingfield or Seeger (4)
- 24 & 25 Down. They brought us The Ku Klux Klan (5, 5)
- 27 Reed or Adler (3)
- 28 Eddie's Partner (3)
- 29 Joni Mitchell had a big Yellow one (4)
- 30 & 22. Across. 1973, Osmonds No. 1 (3, 2, 2)
- 33 See 13 Across.
- 34 She's got Yankee Wheels (4)
- 1 Elvis Costello 1978, style (4, 5, 5)
- 2 They have had their latest album approved (6)
- 3 Tree in Jim Dandy's group (3)
- 4 Instrument (4)
- 5 There a Tonic For the Troops (8, 4)
- 6 She had 1977, No. 1. with Free (7, 8)
- 7 Who Drummer (4)
- 9 Kate Bush label (1, 1, 1)
- 10 He's just given us a Double Live Gonzo (3, 6)
- 12 She was Lost in France (6, 5)
- 14 They were Lost Without your Love (5)
- 15 Group fronted by Billy Idol (10, 1)
- 18 Head Mother Of Invention (5)
- 25 See 24. Across.
- 26 See 20. Across.
- 31 Small Faces Soldier (3)
- 32 The day of Destruction for Barry McGuire (3)

LAST WEEK'S SOLUTION

ACROSS

1. Rich Kids. 5. Scott. 10. Blue Oyster Cult. 12. Dee. 13. G. T. O. 14. Rose Royce. 16. Ape. 20. Jean. 21. Inez. 22. Adam. 23. Evita. 24. Olive. 27. Drive In. 28. Nona. 29. E. M. I. 31. Gun. 32. Last Time. 35. Eddie. 36. Batt. 37. Meatloaf.

DOWN

1. Rubinoos. 2. Couldn't get it right. 3. Kooper. 4. Dusty Springfield. 6. Cale. 7. Tea. 9. Seger. 9. McCoy's. 11. It Up. 16. Air. 17. One and One. 18. Seat. 19. Carol. 21. Gaffer. 22. Melanie. 25. Twist. 26. 15 One. 30. Bill. 33. Air. 34. See.

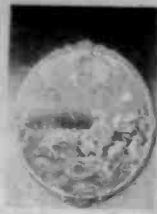


Is this the real
Sleeper Catcher?

POSTERS



1. SPACE MUCK (by Rodney Matthews) 23" x 33" £1.20



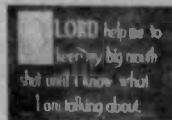
2. GREEN UNDERWORLD (by Rodney Matthews) 19" x 28" £1.00



3. CZECH FREEDOM POSTER 20" x 30" 60p



4. THE LAST SUPPER (by S. Oak) 30" x 24" £1.45



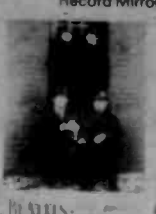
5. LORD 30" x 20" 70p



6. THE ICE SPIRIT (by Rodney Matthews) 40" x 27" £1.50



7. FARRAH FAWCETT MAJORS 28" x 40" £1.30



8. THE BEATLES (Paradeum 1983) 20" x 30" 60p



9. THE TWILIGHT TOWER (R. Matthews) 27" x 40" £1.50



10. WOODSTOCK 38" x 21" 70p



11. ELVIS (GI Blues) 25" x 38" £1.10



12. BARDOT 25" x 38" 95p



13. RED LEB 12" x 17" 40p



14. ACAPULCO GOLD 12" x 17" 40p



15. TEMPLE BALLS 12" x 17" 40p



16. MOROCCAN MARRAKESH 12" x 17" 40p



17. LED ZEPPELIN 20" x 30" 70p



18. ANOTHER TIME, ANOTHER PLACE (by Rodney Matthews) 40" x 20" £1.50

DESIGNS BY ROGER DEAN



19. GREENSLADE 40" x 20" £1.50



20. VIRGIN LABEL 30" x 23" £1.20



21. BUDGIE 40" x 20" £1.50



22. GREEN CASTLE 23" x 33" £1.20



23. DRAGON AND TREE 40" x 20" £1.50



24. GREENSLADE SEA 40" x 27" £1.50

- 25. USOBISA £1.20
- 26. ZCARAB £1.20
- 27. BAUGER £1.50
- 28. CLOSE TO THE EDGE £1.50
- 29. YESSONGS-PATHWAY £1.50
- 30. YESSONGS-ESCAPE £1.20
- 31. TOPOGRAPHIC OCEANS £1.50
- 32. M. CRENDREE SPRING £1.50
- 33. BEDSIDE MANNERS £1.50

- 26. WIZARD £1.50
- 27. RELAYER £1.50
- 28. YESTERDAY'S £1.20
- 29. BLUE DEMON £1.20
- 30. YESSONGS-AWAKENING £1.20
- 31. YESSONGS-ARRIVAL £1.20
- 32. PALADIN CHARGE £1.20
- 33. OSIBISA WOKAYAWA £1.20
- 34. ZCARAB LANDING £1.20

ALSO "VIEWS" 180 pages, mostly in full colour, size 12" x 12" cataloguing Roger's work to date. Price (incl p & p) U.K. £5.50 OVERSEAS £6.20

and "ALBUM COVER ALBUM" a new book edited by ROGER DEAN and HIGNOSIS — the book of Record Jackets, with 100% of illustrations U.K. £5.70 OVERSEAS £6.40



43. PINK PANTHER 25" x 38" £1.10



44. TODAY 15" x 20" 50p



45. OLIVIA NEWTON-JOHN 20" x 30" 70p



46. SQUARE CIRCLES (dayglo colour) 20" x 28" 95p



47. LOVELIGHT (dayglo colour) 20" x 30" 75p



48. PLUKE 15" x 20" 50p



49. PINK PANTHER 25" x 38" £1.10



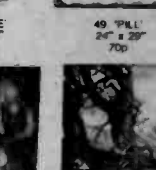
50. GIVE US A KISS 25" x 38" £1.10



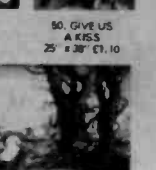
51. IN SEARCH OF FOREVER (by Rodney Matthews) 40" x 20" £1.50



52. HYDROGEN BOMB 38" x 28" £1.65



53. WAYWARD FAIRY 20" x 15" 55p



54. THE RUNAWAYS 34" x 25" £1.10



55. TWELVE TOWERS AT DAWN (R. Matthews) 40" x 20" £1.50



56. FOOTPRINTS TO SATAN 26" x 19" £1.00



57. BARRY SHEENE 38" x 25" £1.10



58. TOMORROW 30" x 20" 65p



59. SOD OFF 20" x 15" 50p



60. FLAME 14" x 20" 40p



61. TANELORN (by Rodney Matthews) 40" x 27" £1.50



62. THE LAST ARMADA (by Rodney Matthews) 40" x 20" £1.50



63. I WONDER (hand printed) 20" x 30" 75p



64. OLIVIA NEWTON-JOHN 25" x 38" £1.10



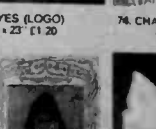
65. VENUS CRUISER 16" x 22" £1.20



66. YELLOW BIRD IS DEAD (by Rodney Matthews) 40" x 20" £1.50



67. STATUS QUO 33" x 23" 90p



68. LET THE GOOD TIMES ROLL 34" x 25" 70p



69. CLINT EASTWOOD 30" x 20" 70p



70. FAST LADY (ROZ PRIOR) 35" x 25" 95p



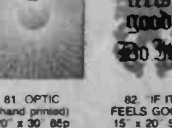
71. PEACE 14" x 20" 40p



72. ABBA (No 2) 38" x 25" £1.10



73. YES (LOGO) 33" x 23" £1.20



74. CHARIOT OF ROMENARC 40" x 27" £1.50



75. STATUS QUO 33" x 23" 90p



76. YOUR COUNTRY NEEDS YOU 24" x 28" 70p



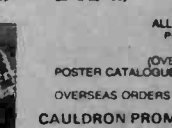
77. TOO MUCH SEX 18" x 24" 45p



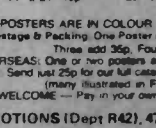
78. HENDRIX 24" x 28" 70p



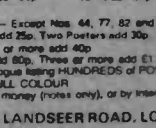
79. VALLEY 16" x 24" 45p



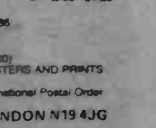
80. TANTRA 25" x 35" 95p



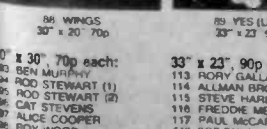
81. OPTIC (hand printed) 20" x 30" 60p



82. IF IT FEELS GOOD 15" x 20" 50p



83. CAPTAIN HIPPO 29" x 39" 85p



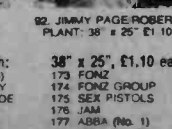
84. PSYCHEDELIC ART 14" x 21" 40p



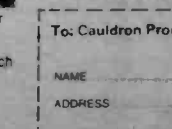
85. BUTTERFLY (hand printed) 20" x 30" 80p



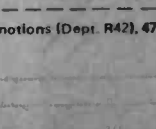
86. DESIGERATA 16" x 23" 55p



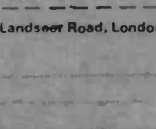
87. LIGHT TRACE 24" x 36" £1.25



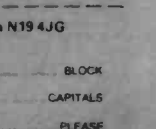
88. LED ZEPPELIN 33" x 23" 90p



89. STATUS QUO 36" x 25" £1.10



90. JIMMY PAGE/ROBERT PLANT 38" x 25" £1.10



91. STATUS QUO 36" x 25" £1.10

- 20" x 30", 70p each:
- 80. BEN MURPHY
- 81. ROD STEWART (1)
- 82. ROD STEWART (2)
- 83. CAT STEVENS
- 84. ALICE COOPER
- 85. ROY HODG
- 86. MIKE JAGGER
- 87. CLIFF RICHARD
- 88. STEVE McQUEEN (1)
- 89. STEVE McQUEEN (2)
- 90. TOM JONES
- 91. PAUL NEWMAN
- 92. HAN ANDERSON
- 93. ROBERT REDFORD
- 94. GARY GUTTER
- 95. DAVID CASSIDY
- 96. GILBERT SULL
- 97. BINA NA NA
- 98. MARK BOLAN

- 33" x 23", 90p each:
- 113. RORY GALLAGHER
- 114. ALLMAN BROTHERS
- 115. STEVE HARLEY
- 116. FREDDIE MERCURY
- 117. PAUL McCARTNEY
- 118. BOB DYLAN
- 119. LYNRYD SKYNYRO (2)
- 120. ROD STEWART
- 121. OLIVIA N. JOHN
- 122. LINDA RONSTADT
- 123. JACKSON BROWNE
- 124. BLACK SABBATH
- 125. FLEETWOOD MAC
- 126. PETE FRAMPTON (1)
- 127. PETE FRAMPTON (2)
- 128. CARLOS SANTANA
- 129. BAD COMPANY (2)
- 130. STEVE WONDER
- 131. RITCHIE BLACKMORE
- 132. KEITH EMERSON

- 33" x 23", 90p each:
- 133. LEO SAYER
- 134. FRANK ZAPPA
- 135. PINK FLOYD
- 136. GENESIS (2)
- 137. KISS
- 138. DON MACLEAN
- 139. AEROSMITH
- 140. TINA TURNER
- 141. DOOBIE BROS.
- 142. DOCTOR HOOK
- 143. SUZI QUATRO
- 144. LITTLE FEAT
- 145. DR. FEELGOOD
- 146. JIMMY PAGE
- 147. ROBERT PLANT
- 148. THE WHO
- 149. THE EAGLES
- 150. NAZARETH
- 151. QUEEN
- 152. DAVID ESSEX

- 38" x 25", £1.10 each:
- 153. ELVIS (LAS VEGAS)
- 154. FREDDIE MERCURY
- 155. BLONDE ON BLONDE
- 156. PATRICIA HOWER
- 157. MARYLYN MONROE
- 158. CARLOS SANTANA
- 159. TIM MATHIESON
- 160. BAY CITY ROLLERS
- 161. PETE FRAMPTON
- 162. KURT RUSSELL
- 163. PAUL GLASER
- 164. GLASER-SOLA
- 165. ROLLING STONES
- 166. LINDSAY WAGNER
- 167. PAUL McCARTNEY
- 168. ROGER DALTRY
- 169. SHOWADDY WADDY
- 170. LED ZEPPELIN
- 171. LINDSEY DE PALM
- 172. THE STRANGLERS

- 38" x 25", £1.10 each:
- 173. FONZ
- 174. FONZ GROUP
- 175. SEX PISTOLS
- 176. JAM
- 177. ABBA (No. 1)
- 178. ABBA (No. 2)
- 179. DAVID SOLI
- 180. WINGS
- 181. BOB MARLEY
- 182. BEATLES
- 183. BEN MURPHY
- 184. YES
- 185. SMOKIE
- 186. ROD STEWART
- 187. SUK
- 188. ROXY MUSIC
- 189. BRYAN FERRY
- 190. QUEEN
- 191. LEE MAJORS
- 192. KOJAK

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Necrophilia, mon amour

BOBO Phoenix, Jeff Parsons, Andy Linklater and Tony Carter are the vocalist, guitarist, bassist and drummer in Dead Fingers Talk.

They have been playing in that state for 18 months, and for a year or so before that with a different bassist. Originating from Hull, they now live in London, and have just released their debut album 'Storm The Reality Studios'.

Sitting in at The Interview are Jeff and Andy. Both are friendly and talkative, particularly Jeff, and stress their views in dulcet northern tones. For two hours talk, lager and tape flow freely, and talk inevitably kicks off with their elpee, quite a gem by any standards, with Jeff taking the opening lines.

"Overall we're happy with how the album turned out," he muses. "We recorded it in four different studios though, and the one where we put down the bulk of the material, the first one, was the worst of the lot. It was like a cellar, and anybody coming into the place had to walk through where you were actually playing. The atmosphere was lazy and we took time off all the time to nip down the pub for a rest. When we finally made it to a better studio we really worked hard; it was more enjoyable too, cos you didn't have people traipsing through all the time, and you could actually stand up when you played."

"Mick Ronson produced it, and it was just a coincidence that we managed to get him. I had met him at a Phil Rambow gig a few weeks before we decided to ask him, and we rapped for ages about Hull, cos we were from the same part, and music. When our manager phoned him up

he must have remembered the name, because he said he would without even really hearing us.

"The only problem we had was that we had to go to Hull when the single was mixed by Mick and our manager at that time. It was released before we had even heard it, and we didn't like it — we thought that there was too much echo and that. So we remixed it for the album, and let the single drop completely.

"In the future, there'll probably be more songs written by the band as a whole, rather than individual members," continues Andy. "On the album we each had a song of our own, although Bobo did the bulk of the writing because he's happiest singing his own lyrics, but two of the songs, the title track and 'Fight Our Way Out Of Here' came about from jam sessions, before a gig. We find that those are the numbers which we do best, the group efforts. We should be doing more like that from now on, but when we could only rehearse for a couple of days a week we tended to stick to songs that somebody had already worked out, rather than jamming for an hour in the hope that something good would come from it. It was all down to economics really."

"We had to be really careful with money — to even live. We travelled in a bus to save having to fork out for places to stay on the road, and had to stack all the equipment in as level as possible so that we could lay the mattresses on top. We had a little stove too so that we could cook ourselves sausages and mash and things with a really high stodge content, because that was the cheapest way to eat. Eh," says Jeff, accent deepening with the faraway look in his eyes. "You could always tell when we had just come off the



DFT in jolly mood. From left: Jeff Parsons, Tony Carter, Bobo Phoenix and Andy Linklater.

road, we'd all be walking around really spotty . . .

"We had some good times then," adds Jeff. "Once we got to this club in Newcastle and started to bring the equipment in. (They've got their own PA folks!) The owners just looked amazed, but didn't say anything until we brought in the mixing desk. We began to set it up at the back of the hall, and that did it! This guy came storming over and told us that no way could we fix our organ up at the back of the hall — it had to be on stage with the rest of the gear! He thought it was some kind of synthesizer or something!"

Whilst they were doing the rounds of the clubs up north, punk was just establishing itself in London. Short trips down south were too impractical so they moved to Stoke Newington and joined the New Wave extravaganza.

"We never change the music —

just the way we look. Bobo didn't change, he's had short hair and those clothes ever since we've known him, but the rest of us finally gave in to his nagging and cut our hair. We still kept in the heavier numbers, and we had been doing a lot of the material for a long time," stresses Jeff emphatically.

"We try to get across as much melody as we can in the numbers, as well as the lyrical content," interjects Andy. "We've always done a few heavier songs, a few light ones like 'The Boyfriends' and of course, we've been doing 'Harry' for ages now."

For the uninitiated, 'Harry' is a song protesting against the persecution of gay people by society. In the form of a dramatic monologue over a basic backing track, Bobo takes the role of the persecutor, picking upon members of the audience as the persecuted. Chillingly effective, it is still the highlight.

"We're lucky because we haven't been labelled as jumping on the bandwagon of anything — even with the songs which bring comparisons with Tom Robinson, 'Harry' and 'Nobody Loves You When You're Old And Gay'."

"Tom's a good bloke," declares Jeff. "He came to see us when we were still in Café Society and has helped us out by introducing us to people and getting us some support spots when we were starting down here. Bobo knew him a bit better than us, and knew he wasn't happy with his old band, so he asked him to join us. Tom had just started getting his own band together though, and I'm glad to say he's never looked back since!"

Like TRB, Dead Fingers Talk take a political stand on a few of their numbers — do they think that politics have a place in music?

"I think everything's got a place in music," ponders Jeff. "I love, politics . . . anything: it's an ideal vehicle for somebody to get a message across."

"I don't think everyone wants to hear it though," interrupts Andy. "There are the disco types, and the housewife market who just want to hear a good tune, with words as a kind of optional extra."

"But," he concedes, "people do get off if you're singing about something that they agree with, it's like giving them a pat on the back."

"I agree though, you can go too far into the political thing, and kill it. It's like Leonard Cohen, he's a good lyric writer but he's always so depressive. But then groups like Kansas and Styx get attacked for having no content in their words, for having fairytale lyrics that sound like they come from Marvel comics."

"The thing is," he concludes, as the tape runs out, "there's a lot of people who like Marvel comics."

Kelly Pike



Bobo Phoenix as carrot salesman

"HOT and ready, ready to use." The chorus of one of UFO's new numbers echoes around the studio as they round off a day's rehearsal, prior to their British tour.

"We're remembering how to play the songs," says vocalist Phil Mogg, whom I last spoke to a year ago just before the band left for America. There they struck success and remained for the major part of the last year, constantly gigging and also finding time to record a new album, 'Obsession'.

Their Stateside popularity was a satisfying reward for a British band that has been around for many years. Of the present line-up Phil, bassist Pete Way and drummer Andy Parker were the original members and in 1971, when the band was formed, Mick Bolton was the guitarist. In the early days two albums were released by their Japanese record company; the band received a meagre £400 for each one.

Mick Bolton left the band in 1973 and it was in 1974 that affairs brightened up considerably. Whilst playing in Germany, they captured Michael Schenker, who was in the Scorpions at the time, and returning to England with their new guitarist they were soon signed by Chrysalis.

Michael spoke no English but within a short while was a firmly established member and before the end of the year 'Phenomenon' was released. 'Force II' followed a year later and then came 'No Heavy Petting', with additional member Danny Peyronnel, on keyboards.

Things didn't work out with him and by late 1976, when the band played three consecutive gigs at the Marquee, his place had been filled by ex-Savoy



PHIL MOGG and bassist Pete Way, two of the three UFO members who have been with the group since it began in 1971.

Identification problems

STEVE GETT speaks to UFO's lead singer Phil Mogg

Brown member, Paul Raymond. The change in personnel, came producer Ron Nevison. The result — the release in June last year of 'Lights Out', the album which brought them success in America.

"The album really took off, getting a lot of airplay and was well advertised. So for an album with no single we were very pleased," says Phil. This was a far cry from the situation when 'Lights Out' came out in England.

"It could have done equally well over here, but needed more publicity. And in the States you tend to get a lot of airplay, whereas the outlets over here are so limited. I mean Alan Freeman might play one track once and that's our exposure."

Thus the concentration has been firmly placed in America, where the band has supported acts like Rush and Bob Seger

"We only did a couple of headlining gigs because, with the facilities we had at the time it was pointless for us to headline. We couldn't have put on the show we wanted, so the majority of the gigs were as special guests."

Yet the American dates didn't commence as planned, for, more or less on the eve of their departure, Michael Schenker 'disappeared' and so until he was tracked down, Paul Chapman of Lonestar filled in. For many this might have had disastrous consequences, but UFO carried on regardless.

"We'd played with Paul before so, knowing one another and what to expect, it worked out alright. In fact we did three months with him and then Michael returned and it was getting hotter and hotter up until Christmas. We've now played the West Coast, parts of the Mid West, parts of Texas and

up towards Boston, though there are some odd areas of resistance we haven't infiltrated."

After months of solid touring they eventually returned to LA to record.

"We started in February and then our producer, Ron Nevison, had to go off and finish that 'old man' Dave Mason's album, so in the end it took nearly three months to complete. First of all, we went to this old 1930's house that hadn't been used for years, and did the backing tracks. Then we took over the sorting section of a post office, that was vacant on a little industrial site in Beverly Hills and did the rest of it there."

How does it rate against past UFO albums? "It's a step ahead of all of them in every way. We've gone for more of a live sound, something much more concise and positive and our confidence has increased. Although it

took a long time, the actual sound is live and vital. That was the good thing about recording with a mobile, because we could choose where we wanted to record. Also our attitude towards writing has changed. We didn't necessarily spend more time, but it is very together. We know what we're after, more so now than ever."

There are ten tracks on the album and 'Obsession' looks as if it will be the finest UFO effort to date. The individual playing locks together more closely than it has ever done. Several of the numbers will be featured on the British tour like 'Am't No Baby', 'Cherry' and of course 'Hot and Ready'.

After the British dates they return to America where "we have a number of topless bars to frequent!" and more important (to their manager at least) plenty of gigs to do.



Is this the real Sleeper Catcher?

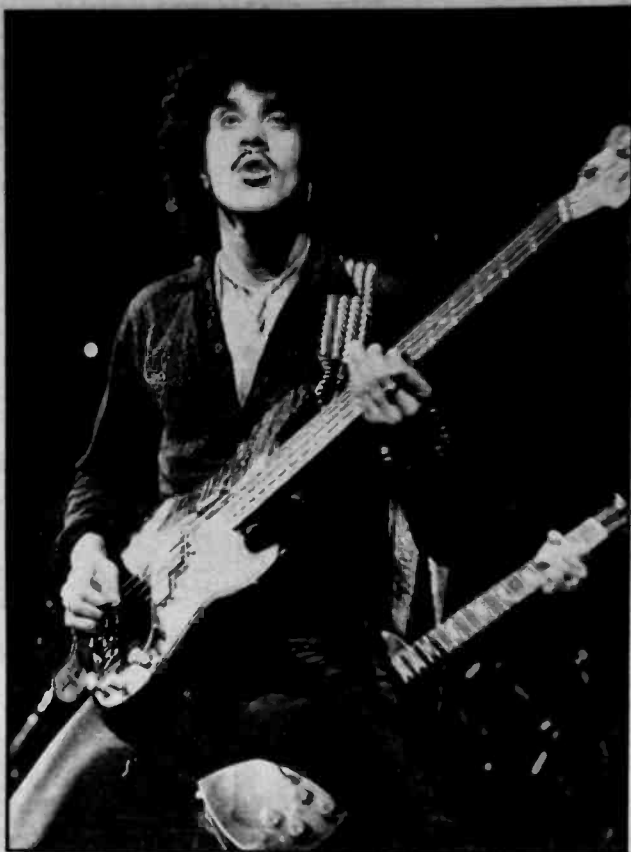
UPFRONT

SATURDAY

JUNE 24

AYLESBURY Friars (8246), UFO/Mars/De
BKETLEY, Town Hall, The
Perchers
BIRMINGHAM, Barbarellas
(021-643 9413), Hunter
BIRMINGHAM, Odeon (021-
643 9101), Booty's Rubber
Band / Raydio
BLACKBURN, Dirty Duck
(51478), The Accelerators
BOGNOR REGIS, Ocean
Bar, Black Gorilla
BRADFORD, Golden Cock-
erel (75498), Record
Players
BREKSTOL, Granary (28267),
Learg
BUDE, Healand Club (2555),
Wicked Lady
CLOVELLY, Clovelly Court
(Bideford 294), Sphinx
CROYDON, Red Deer (01-
608 2306), The Thrillers
DARLINGTON, The Bowes,
Zhai
DEBBY, Siffin Moor Social
Club, Strange Days
DUDLEY, JB's (58597), The
Pirates
EDINBURGH, Clouds (031-
229 5353), The Zones
EDINBURGH, Traverse
Theatre (031-226 2633),
Jack Easy / The Vaves
FARGUARD, Frenchmans
(865579), Krypton Tunes
GRAVESEND, Red Lion,
Steve Boyce Band
HALIFAX, Good Mood Club,
The Larkers
HARROGATE, Hilton Work-
ing Mens Club, Ronnie
Storm and the Typhoons
HARWICH, Tower Hotel,
Charley Browne
HERTFORD, Balls Park
College, The Flossers
HORNCHURCH, Queens
Theatre (43333), Tommy
(stage show)
ILFORD, The Cranbrook,
Jerry The Ferret
KINGHORN, Quinate Nook,
Fallos
KNEBWORTH, Festival,
Knebworth, Tom Petty and
the Heartbreakers / Devo
/ Genesis / Jefferson
Starship / Brand X /
Atlanta Rhythm Section
LEEDS, F Club (Roots)
(663252), JAIN Band
LEEDS, Haddon Hall
(751115), Red Eye
LEEDS, Staging Post
(645625), Heroes
LEICESTER, Phoenix
Theatre (58332), Red
Brass
LEICESTER, University
(50000), The Boyfriends
LIVERPOOL, Eric (061-236
7841), Mink De Ville
LIVERPOOL, Pilgrim Street
Area, Naughty Lumps /
Torchy And The Moon-
beans / Ton Bricks /
Front Line Band /
Juggernaut Next / The
Sappers (Hope Street
Festival 1.00 pm)

LONDON, Battersea Arts
Centre (01-223 5356),
Landscape
LONDON, Dingwalls, Cam-
den (01-267 4967), The
Motors
LONDON, East Ham Town
Hall (01-472), 90 Degrees
Inclusive (Rock Against
Racism)
LONDON, Hammersmith
Odeon (01-748 4081), Joe
Tex
LONDON, Hope & Anchor,
Islington (01-369 4810), Jab
Jab
LONDON, Kings Head,
Islington (01-326 1916),
High Speed Grass
LONDON, Music Machine,
Camden (01-387 0428), The
Movies / Dead Ringer
LONDON, Nashville, Ken-
sington (01-603 6071), The
Dixies
LONDON, Red Cow, Ham-
mersmith (01-748 5720),
The Dodgers
LONDON, Red Swan, Ham-
mersmith, Lesser Known
Tunisiens
LONDON, Rochester Castle,
Stoke Newington (01-249
0198), The Survivors
LONDON, Rock Garden,
Covent Garden (01-240
3961), Roy Hill Band /
Chomay
LONDON, Royalty, South-
gate (01-888 4112), Bill
Tension / Chris Hill Band
LONDON, Stapleton, Crouch
Hill (01-272 2108),
Earthbound
LONDON, Tidal Basin,
Canning Town (01-476
7791), Racing Cars / The
Autographs
LONDON, Upstairs at
Rondes, Frith Street (01-
439 0747), Reggae Regular
LUDLOW, Town Hall
(Shrewsbury 221200), The
Crubbers
MANCHESTER, Polytech-
nic Students Union (061-
273 1182), Cimarons/China
Street (Rock Against
Racism)
MIDDLESBROUGH, Rock
Garden (241995), The
Banned
MILTON KEYNES, Waven-
don Stables, Scratch
NEWCASTLE, Cooperage
(28286), Deep Freeze
NEWCASTLE, Guildhall
(21037), Arbre / White
Heat / Southbound / The
Squad / Disguise
NEWCASTLE, University
(21284), Alberto / Lost
Trins Farnois / John
Dowie
NORTHAMPTON, ABC
(58339), Jasper Carrott
NORWICH, Peoples Club
(616369), The Needles
NOTTINGHAM, Boat Club
(869032), Dire Straits
NOTTINGHAM, University
(55912), Guffa
RETFORD, Porterhouse
(4981), Tyla Gang
SHEFFIELD, Lim It
(789940), Sonja Kristina's
Escape
SLOUGH, Football Stadium,
Ill Tension / Heatwave
STAFFORD, Bingley Hall
(58060), David Bowie
STEVENAGE, The Swan,
Southern Ryda
STEWARTON, Stewarton
Arms, Necromancer



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SUNDERLAND, Old 29
(58625), Angelic Upstairs
UXBRIDGE, Hillingdon
Show, Uxbridge Common,
Honkers / Cade's / Smith
Stepplin' / Out / The
Standards / The Injections
WALSALL, Dirty Duck
(26408), Oyster
WEST RUNTUN, Pavilion
(205), Champion

LONDON, Hammersmith
Odeon (01-748 4081),
Heatwave
LONDON, Hollies, Tidal
Basin Road, Leyton
Buzards
LONDON, Hope And Anchor,
Islington (01-369 4510),
Mickey Jones Band
LONDON, Marquee, Ward-
our Street (01-437 6603),
Chelsea / Raped
LONDON, Nashville, Ken-
sington (01-603 6071) Jab
Jab
LONDON, Pegasus, Stoke
Newington (01-226 6930),
Warren Harry

NEWBRIDGE, Memorial
Hall (243019), Dire Straits
NEWCASTLE, Guildhall
(21037), Eldron / Junco
Partners / I Steve Brown
Band / Oasis / Avision
PLYMOUTH, HMS Raleigh
Club, Wicked Lady
SOUTH BENFLEET, Bread
and Cheese, Jerry The
Ferret
SOUTHAMPTON, Saints,
Lesser Known Tunisiens
STAFFORD, Bingley Hall
(88060), David Bowie
SWINDON, Wyvern Theatre
(24483), Labi Siffre

SUNDAY

JUNE 25

BARROW, Maxims (21134),
Zhai
BIRMINGHAM, Barbarellas
(021-643 9413), Cryer
BISHOPS STORTFORD,
Triad (66333), Rebel
BRIGHTON, Buccaneer
(66906), World Service
CARLISLE, Border Terrier,
Charley Browne
CLOVELLY, Clovelly Court
(Bideford 294), Sphinx
COLCHESTER, ABC
(73680), Jasper Carrott
DAGENHAM, Beacon Tree,
Matchbox
HOUGHTON - LE - SPRING,
Social Club, Ronnie Storm
and the Typhoons
KIRKALDY, Station Hotel,
The Trendies
LEEDS, Staging Post
(645625), Cafe Astoria
LIVERPOOL, Red Lion,
Hybrid
LONDON, Adam And Eve,
Hackney (01-985 2066),
Hoandog
LONDON, Bridgehouse, Can-
ning Town (01-475 2889),
United

LONDON, Hammersmith
Odeon (01-748 4081),
Heatwave
LONDON, Hollies, Tidal
Basin Road, Leyton
Buzards
LONDON, Hope And Anchor,
Islington (01-369 4510),
Mickey Jones Band
LONDON, Marquee, Ward-
our Street (01-437 6603),
Chelsea / Raped
LONDON, Nashville, Ken-
sington (01-603 6071) Jab
Jab
LONDON, Pegasus, Stoke
Newington (01-226 6930),
Warren Harry
LONDON, Pindar of
Wakefield, Kings Cross
(01-837 1753), Swift
LONDON, Red Cow, Ham-
mersmith, Inmates
LONDON, Regents Park
Open Air Theatre (01-935
5884), Maddy Prior /
Phillip Goodhand Tait
LONDON, Rochester Castle,
Stoke Newington (01-249
0198), The Autographs
LONDON, Rock Garden,
Covent Garden (01-240
3961), The Exiles / Paul
Rio
LONDON, Tidal Basin,
Canning Town (01-476
7791), Johnny Curious and
the Strangers
LONDON, Torrington, North
Finchley (01-445 4710), Lee
Kosmie's Loose Shoes
LONDON, Western Counties,
Paddington (01-723 0825),
Vic Rabb and the Vapours
LONDON, White Swan,
Crystal Palace (01-670
0654), Steve Boys Band
MANCHESTER, Band on the
Wall (061-832 6825),
Full / Spherical Objects
(Rock Against Racism)
MIDDLESBROUGH, Loftus
Club, Trapez

MONDAY

JUNE 26

BLYTE, Golden Eagle
(4343), Steve Brown Band
CLEETHORPES, Winter
Gardens (62926), Garbo's
Celticoid Heroes
CORBY, Shaft, Strange Days
DONCASTER, Outlook
(64434), Cimarons
GATESHEAD, Bellview Ho-
tel, Bleak Future
GOSPORT, John Peel Hotel,
Parados
GUILDFORD, The Junction,
Quarry Street, The Dod-
gers / Squire
HORNCHURCH, Queens
Theatre (43333), Tommy
(Stage show)
HULL, Tiffany's (28250),
Tyla Gang
LEEDS, Peacock, Yendon
(502416), Zhai
LEE-ON-SOLENT, Eagle
Club, Wicked Lady
LEICESTER, De Montfort
Hall (22850), Boomtown
Hats
LEICESTER, Phoenix
Theatre (58332), Nice Boys
/ Landscape / Inner Ear /
Art Themer
LEICESTER, University
(50000), Little Acre
LIVERPOOL, Kirklands
Cafe Bar, Hardman Street,
Big In Japan
LONDON, Bridgehouse, Can-
ning Town (01-476 2889),
Sprinkler

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BARROD
Rod-De-Ai, Lou, Martin, Roy, Gallagher
Mike Clarke, Dittie, Steve, Stuart, McDonald,
ex SALT
SATURDAY 24th
TYLA GANG

IFFORD GREEN
ROCK SCENE
ROUNDWAY ROAD, LEEDS 8
Thursday 22
SHEENY & THE GOYS
Friday 23
MINOTAUR
Saturday 24
TERRAPLANE - TONY McPHEE
Sunday 25
THOSE FOUR

TV

THURSDAY
Thames - Afternoon (2.00 - 2.25): 1 Jimmy Pursey
of Sham 69 raps with Peter Hain and chat - show
comment about The Anti - Nazi League and its
work in spreading an anti - racist stand thru music.
BBC 1 - Top Of The Pops (7.30 - 8.00): Kid Jensen
links the current chart - toppers while Legs & Co
give y'll a flash of what's down under.

FRIDAY
ITV - Fanfare (4.46 - 6.15): Flintlock present a
session of classical gas with rock cellist Julian
Lloyd Webber.
BBC 1 - Shades of Grey (10.15 - 10.46): Award
winning expose of racial tension in the backstreets
of Birmingham, which won the 1978 Pye Colour
Television Award for best regional programme.
(Sic!).
Thames - South Bank Show (10.40 - 11.40): Behind
the scenes look at latest Tim Rice / Andrew Lloyd
Webber rock opera Evita, starring David Essex as
Che Guevara, and assorted blargg with director Hal
Prince.

SATURDAY
LWT - The Monkees (10.15 - 10.45): Micky,
Michael and the gang are hassled by "Too Many
Chris" (Wonder why?)
LWT - Our Show (10.45 - 11.15): More
skateboarding tactics revealed... plus
weenypanel discussions on Walt Disney cartoons
and the noble art of throwing Frisbees.

SUNDAY
PLAY - London Weekend Show (1.00 - 1.30):
Playing in a rock 'n' roll band ain't all girls 'n'
glamour. Janet Street - Porter hears it like it is from
Will Birch of The Records, Peter Gabriel, Sore
Throat and rock promoter Jack Barry.

MONDAY
ITV - Appointment With Fear (10.30 - 12.00): Blood
/ Throats / Garlic / Silver Crosses / Thunder. Count
Drac sucks his way through a series of top - heavy
ladies.

WEDNESDAY
BBC 2 - Spaceships of the Mind (7.35 - 8.25): Mad
scientists, L ologists and psychologists discuss how
life on Mars could become a future reality.

RADIO

MONDAY TO FRIDAY
Radio One - John Peel (10.00 - 12.00). It's that man
again! (ZZZZZ).

THURSDAY
Radio Luxembourg - Album of the Night (12.00 -
1.00). Soul band Tower of Power's album 'We Came
To Play'.
Radio Clyde - Boozy Woogie Rock Show (12.00 -
2.00) Paul Cola interviews the Boomtown Rats, and
John McAllman talks to Jeff Wayne about the 'War
Of The Worlds' album.

SATURDAY
Radio One - In Concert (6.30 - 7.30). First half of
the prog will be the second part of Alexis' Corners
80th party concert, and the next half features music
from the Outlaws.
Radio Luxembourg - Album Of The Week (10.00 -
11.00). Featuring country rock artistes Seals &
Croft 'Takin' It Easy'.

SUNDAY
Radio London - Honky Tonk (12.00 - 1.30).
Charlie's guest today is Joe Tex.

MONDAY
Radio Newcastle - Bedrock (7.15 onwards).
Interviews with UFO and Jeff Wayne and music
from the Movies and Thin Lizzy.

TUESDAY
Radio Clyde - Stick It In Your Ear (6.00 - 7.00).
Mike Harding, New Faces winner Paddy Boulaye,
Bootsy Collins and The Boomtown Rats guest this
week.

WEDNESDAY
Radio Luxembourg - Rock 'n' Rollers (8.00 - 9.00).
Wanna be a junior Deejay kidz? Get yer voices over
the air? Toon in for details.

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Friday 30th June 8.10 o'clock
Early Entry 8.10 o'clock. Casual Radio DJ KERRY JURY
8.10 o'clock. Radio One DJ
ANDY ST. JOHN & TONY

Found it!
Sleeper Catcher
the new album from
Little River Band
FRANK O'CONNOR

LONDON, Castle, Tooting (01-873 7018), Cheap Fights
LONDON, Half Moon, Putney (01-440 4423), Isaac Gulliver
LONDON, Hope & Anchor, Islington (01-259 4510), Benny and The Jets
LONDON, Moonlight Club, West Hampstead (01-877 1473), Raped / Hunt Instrumental
LONDON, Music Machine, Camden (01-387 0428), Alberto V Lost Trios Paranoias / John Dowie
LONDON, Pegasus, Stoke Newington (01-226 5930), Pekne Orange
LONDON, Rochester Castle, Stoke Newington (01-249 0198), Rebel
LONDON, Rock Garden, Covent Garden (01-240 3661), Jon Adams Band / The Heat
LONDON, Upstairs at Ronnies, Frith Street (01-439 0747), The Opheans
MANCHESTER, Band on the Wall (061-832 6625), Marnacabo
NEWCASTLE, Cooperage (28285), The Young Bucks
NEWCASTLE, Eldon Square, Eldon Square (Open Air Festival)
NEWPORT, Stowaway (50978), JALN Band
PORTSMOUTH, Guttdhall (24355), UFO Marseille
SHEFFIELD, Limit (730940), Richard Digance
SHEFFIELD, University (24076), Cabaret Voltaire
STAFFORD, Bingley Hall (58090), David Bowie

TUESDAY
JUNE 27

ANGLESEA, Plas Coch, Hot Water
BIRMINGHAM, Barbarellas (021-643 9413), Penetration
BIRMINGHAM, Odeon (021-843 6101), Boomtown Rats
BISHOP'S STORTFORD, Triad (56333), Allii
BRIGHTON, Richmond (29234), Grafix Night Rider
BRISTOL, Locarno (28193), Alberto V Lost Trios Paranoias / John Dowie

DEWBURY, Turks Head (463 700), Genovese
DURHAM, Buffalo Head (64134), Bridges Band
GATESHEAD, Stirling House (781199), Bridge
GUILDFORD, Civic Hall (57314), UFO/Marseille
HULL, Tiffany's (28280), Garbo's Ceditelli Heroes
HORNCHURCH, Queens Theatre (43333), Tommy (stage show)
LICESTER, Heron RNAS Club, Wicked Lady
LICESTER, Phoenix Theatre (58452), Jerusalem Night / Jet Overcoat's Whitebeast
LIVERPOOL, Kirklinds Cafe Bar, Hardman Street, George's Fame
LONDON, Brecknock, Camden (01-485 3073), The Vipers
LONDON, Bridgehouse, Canning Town (01-478 2899), Gutsy Brass and the Blue Poles
LONDON, Bumbles, Wood Green, Matchbox
LONDON, Castle, Tooting (01-872 7018), The Crack
LONDON, City Arms, Angel (01-253 2369), Robert and the Remoulds
LONDON, Dingwalls, Camden (01-267 4967), The Smirks
LONDON, Golden Lion, Fulham (01-385 3942), The Resistance
LONDON, Hope & Anchor, Islington (01-359 4510), Antonettes
LONDON, Marques, Wardour Street (01-437 6603), New Hearts
LONDON, Moonlight Club, West Hampstead (01-877 1473), Lightning Raiders / Monochrome Set
LONDON, Music Machine, Camden (01-387 0248), After The Fire / Generator
LONDON, Nashville, Kensington (01-603 8071), Supercharge
LONDON, Pegasus, Stoke Newington (01-226 5930), The Monos
LONDON, Rochester Castle, Stoke Newington (01-249 0198), Abbraka
LONDON, Rock Garden, Covent Garden (01-240 3661), Magnets / Dansette
LONDON, Stapleton, Crouch Hill (01-272 2108), World Service
LONDON, Tramshed, Woolwich (01-855 3371), Red Track

LONDON, Upstairs at Ronnies, Frith Street (01-439 0747), Overseas
MANCHESTER, Rafter's (061-236 9785), Dire Straits
NOTTINGHAM, Trent Polytechnic (48246), Tyla Gang
PENZANCE, Garden (2476), The Movies
PONTEFRAC, Kikos Kikos (74264), Jab Jab
PORTSMOUTH, Whaley Club, Pin-Ups
SCUNTHORPE, Tiffany's (2645), Racing Cars
SHEFFIELD, Limit (730940), Radio Earth
SHREWSBURY, Market Hall, Trapese
TONYPANDY, Royal Naval Club, Warren Harry
WHITLEY BAY, Red Lion, Earsdon (629376), Achilles Heel
YORK, Oval Ball, Zhain

WEDNESDAY
JUNE 28

AYLESBURY, Friars (89448), Clash
BATHGATE, Green Tree, Monohg
BRIGHTON, Alhambra (27874), Paradox
BRISTOL, Colston Hall (291768), Boomtown Rats
CHELTEHAM, North Gloucester College of Technology (28021), Roy Hill Band/Showbiz Kids
CUMBERNAULD, Kestrel, Charley Browne
DONCASTER, Outlook (64434), Tyla Gang
GATESHEAD, Stirling House (781199), Deep Freeze/Avalon
HALIFAX, Mecca, Trapese
HEREFORD, Roters Club, Market Tavern, The Tights/Health Warning
HORNCHURCH, Queens Theatre (43333), Tommy (stage show)
KEELE, University (82341), Little Acre
KINGS LYNN, Technical College (61144), Fairport Conventon (Kings Lynn Festival)
LANCASTER, The University, County College (65701), Racing Cars



THE BANNED: At Middlesbrough on Saturday.

LEICESTER, Phoenix Theatre (58832), Pete Metcalfe/Last Call
LONDON, Brecknock, Camden (01-485 3073), The Autographs
LONDON, Bridgehouse, Canning Town (01-478 2899), Filthy McNasty
LONDON, Dingwalls, Camden Lock (01-267 4967), Blast Furnace and the Heatwaves
LONDON, Hammersmith Odeon (01-748 4081), UFO/Marseille
LONDON, Hope & Anchor, Islington (01-359 4510), Oso
LONDON, Marquee, Wardour Street (01-437 6603), Champion

LONDON, Music Machine, Camden (01-387 0428), Those Four/Seventh Seal
LONDON, Nelsons Club, Wimbledon Football Club (01-946 8511), The Exiles
LONDON, Pegasus, Stoke Newington (01-226 5930), The Strips
LONDON, Rainbow, Finsbury Park (01-263 3140), Culture
LONDON, Rochester Castle, Stoke Newington (01-249 0198), Krypton Tunes
LONDON, Rock Garden, Covent Garden (01-240 3661), White Cats/Baby Grand
LONDON, Tramshed, Woolwich (01-855 3371),

World Service
LONDON, Upstairs at Ronnies, Frith Street (01-439 0747), Tall Story
LONDON, Wandsworth Town Hall, Marnabi
LONDON, White Hart, Acton (01-450 3449), Tubeway Army/Skids
LONDON, White Lion, Putney (01-788 1840), Fingerprints
LONDON, Windsor Castle, Harrow Road (01-286 8403), Vic Rabb and the Vapours
LOWESTOFT, Talk of the East (4783), Dire Straits
MANSFIELD, Great Northern Hotel (Shirebrook 3853), Zhain

NEWCASTLE, Cooperage (28285), Junco Partners
NORWICH, Toppers (26703), Gypp
PLYMOUTH, Woods (26618), The Movies
PRESTON, Clouds, The JALN Band
READING, University (80822), The Dandles
ROWLANDS GILL, Townley Arms (2774), Eldron
SHEFFIELD, Limit (730940), Otis Waygood
TORQUAY, 400 Club (26103), Wicked Lady
WHITLEY BAY, Jonahs (533192), Steve Brown Band
WORTHING, Carloca Club (33277), Pin-Ups



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ROADSHOWS

JAM KEEP A PROMISE

THE JAM
Birmingham Barbarellas

SOME BANDS are as near to being innocuous, in a political sense at least, as a group of enfants terribles singing in their first school choir. The Jam it would seem are one such band. No outward displays of aggression, no vitriolic attacks on the right or left. No haphazard clues to their allegiance — except perhaps for the Union Jack, which I'm sure doesn't indicate any political emotion, only a taste for the colourful red, white and blue.

Interview a band and you choose maybe a particular concept or frame of reference and work within that area. give it some thought, say

with Tom Robinson you over - work the gay movement or Rock Against Racism, or Jimmy Pursey you direct along the lines of working class heritage, but for the Jam you choose... well what do you choose? Fleeting comments on why they sport suits on stage, and other totally superficial remarks. No doubt about it, the Jam provide a very big poser for those behind a typewriter.

On the motorway to Birmingham, Paul Weller, John Weller, Rich Buckler and Bruce Foxton. Not forgetting the damsel in the clutches of Paul. The girl he nurtures, side by side, hand in hand, and gooe-eyed up the length of the motorway and more. Slamese twins in a bond of... could it be love.



Time we did another tour lads.

Paul? So between grafts of motorway, grass and transport cafes, Paul is otherwise engaged. Rick sits oblivious to the world, totally engrossed in a recording of 'A Hitch-Hiker's Guide To The Universe' c/o Radio Four, and Bruce just looks bored. Sobored he's even prepared to talk to me. It's on into Birmingham, swimming through the concrete and to the

hotel. More concrete, a Chinese meal, more concrete and then to BRMB, Birmingham's local radio station. Rick comes alive, metamorphosises from what I had originally thought him to be (some quiet intellect) into a right bleedin' horror. The kind I used to sit behind in Junior School, y'know, the one who always asks to go to the toilet three minutes after the event. The one with the snotty

handkerchiefs and grubby knees. Only this time the dear sweet child of youth is personified in Rick. And it's not toilets it's matches. And it's not hankerchiefs, it's farting. And I'm not quiet sure if BRMB will ever recover. I know I won't. The DJ generously donates them an hour of his time, and Rick and Paul face question time. The airways are blessed with acetates of numbers unavailable to the rest of the world, and the show runs smoothly.

Paul does most of the talking and proves to be relatively vociferous without the shadow of his better half to contend with. On the subject of politics he insists that "We're not a political band - we don't make any statements." The DJ reminds him of an event a long time back when they said they voted Conservative. "We said we voted Conservative on the Clash tour, because the whole tour was so pretentious and self-righteous in the first place. Later, the Clash sent us a telegram to complain."

The reason for their short present tour is that it takes in the small gigs, fulfilling a promise made a long time ago. Paul insists that "All gigs are exploitations of one form or another, usually to back a new single or album."

The programme is completed by 10 o'clock, and the Jam wend their way to Barbarella's, a nightclub. The city's sleazy nightspot. The Jam hit the stage around midnight to the joy of the mod - suited, leopard - skinned, school blazer - ed populace, and jolt all but the few out of their nine - to - five lethargy. The hard - core nucleus of Jam fans at the front pogo enough to break their mothers' hearts, and the Jam play an extraordinarily fluid and comfortable set. It's difficult to judge a band on the first live hearing — and being completely honest I have to admit to having never heard them (or seen them) live before.

So, first impressions are... good, very good. The band are trying out a couple of new numbers, breaking 'em in gradually. The Jam aren't a band that I'd go out of my way to listen to on vinyl, but LIVE — well, they crash through quite a few barriers I wouldn't have thought possible. Get this

for a start — The Jam haven't stagnated like a few of their compatriots which didn't quite make the course. Instead, they're deftly continuing to play their own brand of rock/pop — call it what you like.

Of course, like any other band they play their anthems. "In The Street Today" begins the show, "In The City" and "All Around The World" flash past as well. The Jam play best when they play slow. My favourite track off their second album was "Tonight At Noon", and it loses none of its shine played live. "Billy Hunt" sounds a promising hope for a single — if indeed they bring it out.

The Jam are playing on their own territory now, and really have no more battles to fight, except maybe that of survival. They have proved themselves capable of long and healthy lives, and on the basis of witnessing just one gig — they deserve them. Perhaps they should take more risks, try and spring a few surprises. Instead of getting too sure-footed in their ways, after all boys, judging by the general demise in '78 — you're out on your own now.

BEV BRIGGS

GEORGE THORGOOD & THE DESTROYERS

Dingwalls, London

GEORGE THORGOOD is a naive, slightly narcissistic Delaware blues hooker who hangs around slide guitar corners picking up redundant tricks. Sounds bad huh? On paper it is. On vinyl it gets better. On stage it's devastating, amazing, great etc.

Thorgood is the guitarist you dream about at tedious concerts, coming to the rescue like some delirious cavalry charge. He's the guitarist you always wanted to be. He's the guitarist who never had to worry about body odour or dirty teeth. He's a twenty-year-old tremor who fills the gap that exists because he wasn't there in the first place.

At Dingwalls he played eight sessions in two nights watched by, amongst others, Bob Dylan, and would dearly have loved to double that had their been a full moon. He's the most enthusiastic performer I've seen since Stuart Hall and twice the knockout.

He plays numbers like 'Sweet Little Rock n' Roller' and 'Madison Blues' how they always meant to be played — not with the cream cake stickiness of regurgitation perpetuated by piss artist plagiarists but with BALLS.

"There's other guys in the world apart from Chuck Berry," he told the audience demanding said singer's songs — "but I can't think of one right now." Lovely.

He then proceeded to duck walk, goose step, chicken waddle off the stage and into the armpits of the adoring throngs. Even lovelier.

The Destroyers, Jeff Simon drums and Billy Blough bass, stand well back. And they play too. It's just that you ain't looking at nobody else on stage but GT. Unfortunately (there's always an unfortunately in rave reviews unfortunately) musicians of this ilk have two options — to go

the way of, say, Ten Years After who neglected their roots for loot, fame and flashiness or Dr Feelgood who never progressed and are now floundering.

Make that three options — he could extend the polythene blues bag to its limit with home grown material plus. The music's great but after the sixth viewing.

Anyway right now he's hot. The hottest. But he's gone home now. George Thorgood Destroyers.

BARRY CAIN

IGGY POP

Music Machine

AN ash-grey lizard, a flexing leaden stare windup from Nightmare Toytown, Iggy Pop is a monster.

What a scene, what a vision, what an animal! Fat-slicked hair plastered down, grey flecks touching the shoulders. Thin leather leopard, black jockstrap and fishnet tights.

Crazy, crazy eyes. A shock to watch, this creature tears of his leopard to reveal skin stretched so tightly over wriggling muscle it's as if something grotesque is squirming to get out, the real Ig, tearing from the inside. The wrinkled side of 30, and still insane.

Without Bowie, Iggy is a different quantity, vicious to the ninth degree, in both sound and vision.

No slow-burn 'Sister Midnight' here, no 'Nightclubbing', no 'Turn Blue' no 'The Passenger', no 'Success', not even 'Neighbourhood Threat'. Trying to exorcise Bowie's ghost, Iggy has delved into his past and into himself, his glorious self.

Everything is pure, dangerous, loud, tough, loud, runaway, LOUD. Even his concessions to his friend and mentor, 'Lust For Life' and 'Fun Time' are beefed up, cranked to twice the speed.

The night was threatened by such manic independence. Bowie is a greater force than Iggy is or ever will be, so for Ig to shun that collaboration, a fusion of genius, was criminal.

But Iggy has so much force, such endless presence that the material took rear seat to the noise he was making, the wall he was building, the effect he was creating.

Fred 'Sonic' Smith is a ruddy name for a guitar hero to have, but the ex-MCS maestro gave everything to Iggy and propelled the forgotten boy along on the crest of his chords making the whole gig no concert but an impact, a collision.

Iggy yowled and danced his way through the offensive spearhead of 'Dirt' and 'Penetration', and 'I Wanna Be Your Dog' and 'I Got A Right'.

And the Jean Genie dances, like a chicken with its head ripped off, everywhere, anyhow, because it doesn't matter, because time's running short.

Jagged cracking movements, limb-whips, torso-tall, otherworld athletics, Iggy dances to noise, and noise puppeteers him.

Threat and violence in his face, you remember 'Some Weird Sin'... I want some weird sin... things get too straight I can't bear it."

Iggy's weird sin that night was his desperate peeling-off of Bowie. He's got a right to his songs, he can even afford them, he pays with magic, he pays with madness. TIM LOTT



LITTLE RIVER BAND

Found it!

Sleeper Catcher

EMA 786

the new album from

Little River Band

available on cassette

HOW MANY YEARS?

BOB DYLAN
Earls Court, London

IN MANY ways the return of Bob Dylan to the British stage after nine years — even one as vast and inaccessible as that of Earls Court — promised communion with his followers of such magnitude that any notion of performance, both before and after the event, could have been rendered irrelevant.

For six nights, for close on 100,000 people, just to be there would have been enough (to see, in the conventional sense, losing much of its usefulness in the dim vastness); the contact re-established, the worth of the past reconfirmed.

It was Dylan's first British appearance in the oh-so-modern seventies — a decade where the paraphernalia of his apotheosis in the eyes of his followers was tossed aside with the wanton disregard normally reserved for last year's calendar. For the Jester or the Weatherman, one senses, to open old cupboards, perhaps even the same ones where the more elderly of the devotees had retained garb suitable for the returning prophet, would have been the easiest — and the most redundant — of alternatives.

Savagely, almost mockingly, he chose not to. Instead, with the confidence propelled by near-perfection, Bob Dylan (singer, songwriter and spokesman) presented his new face — as mature and aggressive rock star. Where the past cropped up it was turned on its head; old anthems and paeans moulded into his own contemporary vision, shocking and striking. And completely unexpected.

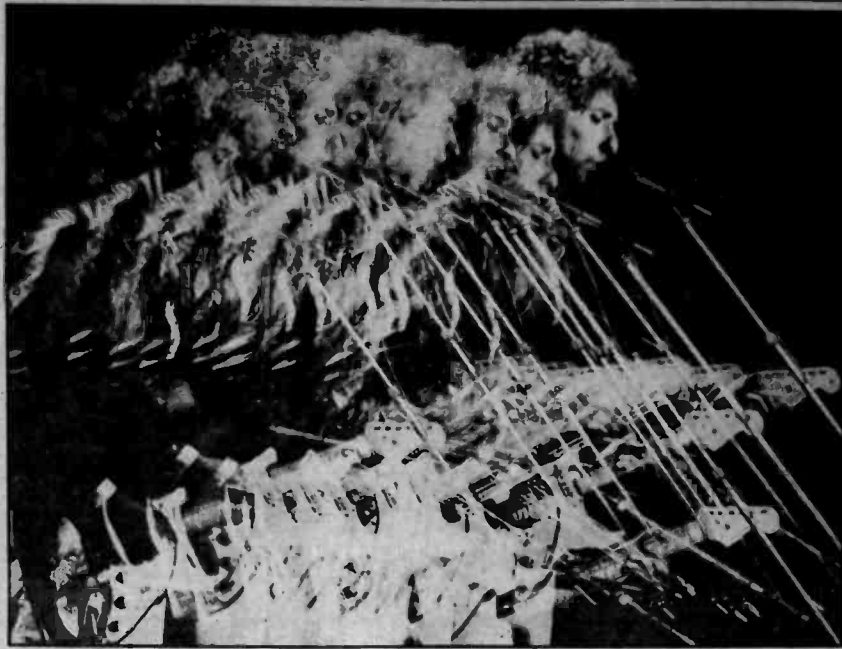
But what did anybody expect? A sprawling revival of Rolling Thunder? A tear-filled acoustic vision of the sixties? Certainly, with a rapt audience ready to applaud explosively (an ominous sound like a depth charge from the stalls) every time Dylan reached for his harmonica, ready to yell excitedly on recognition of opening bars, no matter how transformed, both would have been satisfactory.

Yet, as ever, the face of Dylan — like the times — had changed. That alone lent the occasion its magnitude.

Now a more relaxed figure, although still incredibly slight, in his 39th year, Dylan enters half-bashfully, half-comically into the well-balanced welter of sound provided by his eight piece band and three back-up singers. From the very start he presents a challenge, a strong single key cracked drawl over the boogie power of the band on 'Love Her With A Feeling'. A new song, in the true sense. In the thematic sense so are the others.

'Mr Tambourine Man' is lowly, effectively half-tailed, 'Tangled Up In Blue' is gruffly sparse, a reworked melody, while 'Maggie's Farm' becomes a maestro of jazz riffing, 'Like A Rolling Stone' a vastly bulldozing affair in the Joe Cocker mould. For all the ecstatic response, the standing accolades, a harsh and jocular 'I Shall Be Released', it was intense — the artist shrinking into his brush and confident newness, the audience amazed. Challenge not communion.

Dylan kept it up for the second half. 'Masters Of War', 'Just Like A Woman', an extraordinary reggaeified 'Don't Think Twice It's Alright' and a full stops - out treatment of 'It's Alright Ma (I'm Only Bleeding)', ending, as you probably know with



DYLAN: presenting ANOTHER new face

'Forever Young', perhaps the only real concession. He was recalled by the burning of thousands of lighters and matches, held aloft in an almost forgotten but still moving gesture, to sing 'The Times They Are A-Changing'. He didn't need the lights; he's seen them all along. In the end just to be there was enough. In the lulls, the occasional grating turnabout that occurred, Bob Dylan was on stage. And to be presented with a new face of the artist — whichever way its success ran — is the nearest his fans will get to accessibility. JOHN SHEARLAW

TELEVISION New York

BY VERY self-conscious choice Tom Verlaine and Television appear to be the most ragged and dejected of all the new wave bands. Verlaine's boney facial structure, skillfully ripped shirt and Dachau figure give the perfect image of the starving artist.

Unfortunately for Television, this shtick has come dangerously close to the truth, as the band have been the worst commercial sellers of all the original CBGB reprobates. What's worse, last time the band played in New York, (almost 1½ years ago opening for Peter Gabriel) they were greeted by a bunch of less-than-enthusiased teenage huns.

Tonight at The Bottom Line was obviously sweet revenge time as Tele-

vision played the most excitedly jagged set I've seen them do yet. Verlaine is still the only guitarist I know who can deliver a 10 minute solo (as in 'Marquee Moon') and make every second as exhilarating as electro-shock therapy.

His vibrato-tinged, slightly San Francisco '67-ish guitar lines are like sharp slices of glass shoved under your fingernails, ceaselessly jabbing at your nerve endings.

'The Arms Of Venus De Milo' and 'Little Johnny Jewel' were nerve racking masterpieces. Like all his work, they are strongly visual pieces with each of the four instruments adding another (always drastic) colour.

Out-frenzying them all, though, was the second encore of 'Satisfaction', even doing one up (on the disjointed scale) on Devo's version. Verlaine's world is so

original in its ice blue consistency that even cover songs like this at once become wholly his own. Let's hope his video world is not perceived by most as so unusual and circumscribed that mass acceptance becomes impossible. JIM FARBER

ROBERT GORDON AND LINK WRAY The Music Machine, London

EVER HAD that feeling that you've missed the boat?

Robert Gordon and Link Wray have been a stable partnership for two-and-a-half years now, and yet I only get to see them on their last (foreseeable) gig together.

Shucks. Now rennovators of good old fashioned rock 'n' roll have never held a fascination for me. Rockably scuttled past and nostalgia holds no thrill, cos I wasn't there in the first place to remember what I'm reminiscing about. The original rockers have dated and the new ones are copyists, or so I thought. But put Robert Gordon and Link Wray together and you have the exceptions to the rule — and one hell of a show.

Although it was their show, no way could they have made it without the steady rhythm section working throughout. The punchy drums of Anton Fig and bass of Robin Stone, formed the basis of the music, leaving headway for Wray's guitar to trample across the top — with a force that sounds more like he's playing a pneumatic drill than a guitar. Over this host of wonderful sounds comes the throaty vocals of Robert Gordon.

With a voice deeper than the Grand Canyon, Gordon stalked the stage like a refugee from West Side Story. Dressed in black he roared his way through 'Red Hot', 'Fire', 'Lonesome Train' and many more. His new single 'The Way I Walk' came surprisingly early on in the show leaving old songs, like 'Summertime Blues' to finish the set. Throughout he was in perfect form, acting like the cool kid hit the big time.

He left the stage several times, leaving Wray to rip his way through several jagged guitar masterworks, and to take the centre stage himself, rather than keeping his back turned and sticking tight to the drumkit. The only complaint about the show was the lengthy talk — amongst yourselves

gaps inbetween numbers. It took the edge from the set and left Gordon searching for words, which usually came in the form of thanks to all and sundry.

Bassist Rob Stoner taking the lead for 'That's All Right Mama' was another weak spot — leaving Stoner high and dry when he was followed by Gordon with 'My Babe Left Me', and showing that his voice leaves room for improvement.

The coupling of Gordon and Wray was an unarguable success. Now it remains to be seen if the two can further themselves once again alone after their lengthy partnership. Whatever, by the way they got the entire audience going with what must be the best roots rock and roll show I've ever seen, they have already proved that it's not only the Teds and Suzis of this world who are waiting for their next moves. KELLY PIKE

HEATWAVE Birmingham Odeon

BY AND large this was a typical soul show; an enthusiastic audience expected and got, all the usual trappings of dance routines, very rhythmic sounds, excellent harmonies, happy sing-alongs, and very colourful costumes. These latter were particularly impressive.

The most surprising feature was that Heatwave turned out to be a seven strong band supported by no less than 10 girl singers, which certainly gave them some claim to uniqueness. In all other respects they were very similar to a host of other soul acts, except perhaps that their dancing was slightly more vigorous and athletic than most. Certainly the chordless guitars were a valuable aid to the mobility and agility of their players although their similarity did lead to one of the vocalists introducing the rhythm guitarist as the bass player!

Audience wise, everyone had a very good time, as expected, especially the small, but very loud group of whistlers. While I would not want to limit anyone's enjoyment I must admit that I find non-stop whistling right next to my head a trifle irksome.

This apart, a good time was had by all even though Heatwave were no more distinctive than anyone of a dozen similar groups. NIAL CLULEY

"Ere, John, wot's all this about Record Mirror doin' Summat on Discos shortly?"

Yeah, starts on July 8th

"Wot does?"

"Record Mirror's National Discoclub guide"

"Sort of birds, beer'n'boppin' around the country, eh?"

"Spot on"

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ROADSHOWS

BLACK & WHITE UNITE & FIGHT



JEFFERSON STARSHIP New York

WITH all this anti-fascism talk going on in rock circles lately, it might be wise to remember that good old democracy is not without its drawbacks as well.

Case in point was the Jefferson Starship show at the Nassau Coliseum on their first American tour in two years; a possibly exciting spectacle which turned into a awfully dull endurance test as each group member insisted on asserting his right of free speech. The result was one of the longest, most ego drenched shows since the old Grateful Dead head marathons of the sixties.

Unfortunately, the very seventies crowd was ill-equipped for the three hour run (forgetting the mandatory upper drugs at home) resulting in a reception which tended towards the comatose.

Things started off well enough. 'Ride The Tiger' is always a strong number (despite the silly pro-commie leer-icks), and with Grace Slick plotting around on stage like Liz Taylor in 'Who's Afraid of Virginia Woolf?'. It all came together brilliantly. Amazing Grace was in

particularly good voice for this show, but her acid tongued absurdism (the thing which always lifted the band out of the drippy hippy category) was nowhere to be found. Last time I saw Grace (four years ago) she was trying to stop the rain at an outdoor concert by taking off her shirt and fending her breasts. Now THAT'S art!!

But if the Starship are now MOR in attitude and on vinyl, they can still burn live. Too bad they eventually decided to self-immolate. Certified turkeys from John Barbata were joined with Marty's off-key Donald Duck screams to make a perfectly agonizing evening I would say the bass and drum solos were ludicrous but such a description is by now implicit in the form.

This band used to be all about interaction. But here it was every man for himself. The fact that ailing octogenarian Papa John Creach upstaged them all (in crowd response that is) only proved how far a group can fall as divided entities.

Only in 'Wooden Ships' did the band recapture that sense of community that they used to be all about. Chacalco adding a bit of 'Somewhere Over The Rainbow' in the solo was surely inspiring, but by the concert's close it was clear no one in the band was capable of bringing us there. JIM FARBER

MISTY Hope and Anchor, Islington

I'm waiting to be served at the bar when this guy comes up to the barman and says 'Ere, what's this band like then, any good?'. To which, of course, he gets the prompt reply 'The best reggae band in the country, mate.'

I'd been impressed by Misty when they turned up at the Anti-Nazi Carnival in April, I must admit. But I took this comment with the pinch of salt it seemed to deserve

Dub them impressive

at the time. Later on in the evening I found myself seriously reconsidering the opinion.

Despite dozens of Rock Against Racism gigs under their belts Misty have hardly won universal acclaim as yet, but I feel that it must surely only be a matter of time. Over the last few weeks I'd heard glowing reports about them from a number of unsolicited quarters.

Right from the first crash of drums and cymbals they amazed and

delighted the whole cellar with their sound. By the end of the second song not a body remained motionless and by the end of the gig the atmosphere was positively euphoric. Their secret seems to be a simply unbelievable drummer (Julian Peters) whose sense of rhythm is immaculate. His drum kit is set up at the front of the stage and the work he puts into his playing is plain for all to see. The other instruments are all shrewdly understated in a way that makes their

contributions all the more effective when they come. Vernon Hunt on keyboards seems to slip in melodic lines that hit the spot every time. With four guitarists and two vocalists on stage as well the virtue of restraint becomes a necessity, and they achieve it admirably.

'Judgement Coming On The Land' made an early impression on me, followed by 'Oh Wicked Man Where You Gonna Run You Can't Hide On The Judgement Day' (1)

— the title encompassed the whole lyrical content, but it was a good song.

'Dub It' was the real killer though — totally irresistible reggae that had the crowd in raptures. They finished off with 'Six One Penny' (their only single to date), Judas Iscariot (another scorcher) and finally 'How Long Jah Jah'. No soul was left unsatisfied.

Those who doubt the ability of London reggae bands to compete with the Jamaican product should catch Misty and have their scepticism (and bodies) shaken to bits.

ALEX SKORECKI

IN CROWD 100 Club, London

LIFE IS full of little surprises. In Crowd weren't supposed to be playing here tonight at all. But, surprise number two, they turned out to be a powerful sound and a good time was had by all. Or perhaps the 100 Club devotees will rock to anything as long as it's reggae.

Either way credit has to be given to the band for

producing a stunning set and winning over strong support by the end of the evening. Full of confidence from the start, this line up of musicians can't help but take over the joint and set the walls shaking.

There's just so many of them. A veritable army of Jah Rastafari, kitted out in khaki uniforms, stripes and all. I managed to sort out at least eight of them, all elbow to elbow on the none too spacious stage — sax, trombone, piano,

organ, drums, rhythm guitar, lead guitar etc etc — you name it, they had it.

Which meant that at times there seemed to be just too much music going on at the same time, at least for a reggae band. Reggae at its best is essentially a simple sound and this was anything but. Yet before too long they sorted out the elements into a solid fusion of jazz, rock and reggae.

The leading force of the

band seems to be Erroll Walker on keyboards who does a polished line in introductions and various repartee, handing out lavish praises right, left and centre. But he does add that note of jubilation that is one of the strong points of their performance.

Some of the earlier songs ran on rather ordinary melodies, but they more than made up for it in the lovely brassy front line sounds from sax and trombone. 'His

Majesty Is Coming' was one such, also the title track from their forthcoming album. 'We Play Reggae' featured banal shoe-be-doo-wops but excellent jazz piano riffs.

But the two key numbers by a long way are 'Back-A-Yard' and 'A Better Future', the first being their highly successful number one hit in the reggae charts, the second a compulsively rhythmic finale to their gig.

ALEX SKORECKI

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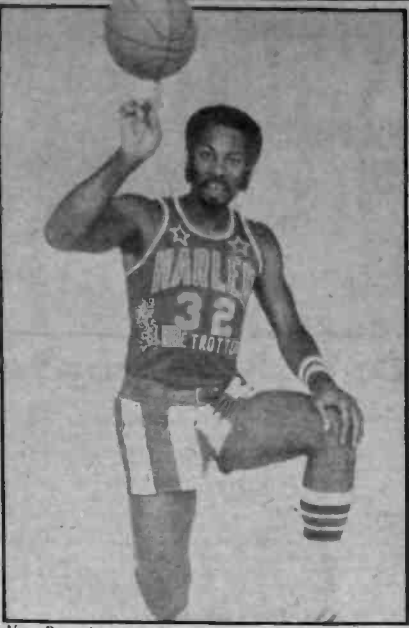
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DISCOS

By JAMES HAMILTON

SATURDAY NIGHT PARTY

SALSOU RECORDS will soon be issuing here a specially album that'll have disco fans drooling with expectation! The bad news is that it's called 'Saturday Night Disco Party' and contains Salsoul Orchestra versions of 'Night Fever', 'Stayin' Alive' and 'You Should Be Dancing'. HOWEVER, the other cuts are re-mixed versions of Charo 'Dance A Little Bit Closer', Double Exposure 'Ten Per Cent', Ripple 'The Beat Goes On And On', Loleatta Holloway 'Hit and Run' and First Choice 'Dr Love'. For once, this looks like being a disco album that really is good all the way through... what a line-up!



Nate Branch points the finger.

Globetrotter branches out

NATE BRANCH, six foot five and Forward - playing number 32 with the world - famous Harlem Globetrotters basketball team, is one hell of a good soul singer too! During the Globetrotters' recent London visit, Nate stopped by a few funky clubs to give the DJs copies of his own La Fay label released 45, 'Midnight Dream'. A superb deep soul smoother, it's like a cross between Jerry Butler, Isaac Hayes, Lou Rawls and Barry White. In other words, it's really classy! Anyway, as La Fay have literally only pressed about a hundred copies, it'll be hard to find BUT if jocks who can genuinely use deep soul slowies would like to apply to me (on a separate piece of paper to your chart), I'll forward your addresses in case Nate gets more copies pressed up.

Disco love bite

ADRIAN LOVE, Capital Radio's quick-witted 'Open Line' phone - in jock, wishes it to be known that he is at liberty and accepting bookings for disco work. No, seriously, Adrian may not be as into music as you or I, but what he does between the records is well worth getting to hear - he's very funny! Plus, of course, he has been a radio DJ for years more than his phone - in fame, so he knows how to do it. Anyone in the London area wanting him for a fun-filled spot should contact him at Capital Radio, Euston Tower, London NW1 3DR.

DJ TOP 10



SOUTH AFRICA may be a long way away, but someone in Johannesburg has kindly sent me a page from last week's Family Radio & TV magazine, containing the up-to-date South African Disco Top 10. Alongside it there are other charts and articles, which show surprisingly that the Village People's 'Just A Gigolo' is the biggest thing currently on South African radio. Pretty broad-minded, huh? I suppose they know it's a racially mixed group of gays.

- | | |
|--|--------------|
| 1 RIVERS OF BABYLON, Boney M | Atlantic |
| 2 MOVE YOUR BODY, Gene Farrow | Magnet |
| 3 MACHO MAN, Village People | DJM |
| 4 DISCO INFERNO, Trampms | Atlantic |
| 5 SCOTS MACHINE, Voyage | GTO |
| 6 LAY LOVE ON YOU, Luis Fernandez | Warner Bros |
| 7 JUST A GIGOLO, Village People | DJM LP |
| 8 STAYIN' ALIVE, Bee Gees | RSO |
| 9 CHATTANOOGA CHOO CHOO, Tuxedo Junction | US Butterfly |

Funk injection shakes up Scots

SCOTTISH jocks should feel ashamed that more of them didn't turn out for Sunday's all day in Dundee. Maybe they knew that a mixture of Northern and funk would make strange bed mates, but by staying away they missed collecting some hot LP and 12" newies from CBS and WEA.

And they missed seeing the legendary Chris Hill in action... although the appalling sound system - possibly OK for the Northern pop played by Richard Searling and some local lads all but prevented Chris from

putting on a show. However, given that there are only a few funk fans in the area for promoter Tony Cochrane to attract, the Hill segment went well, with even some massed inter-city mooning won by Aberdeen!

Hill's best performance though, came later at the Hong Kong Chinese restaurant, where the singing and joking Lee Leslie unexpectingly added Chris and two other males to her cabaret spot... with camp results that wowed the crowd.

The previous night, our party of

Chris and Carol Hill, WEA's Fred and Jane Dove, CBS's Greg Lynn, Big Tom Holland and myself were given possibly the best dinner we had ever eaten in a disco by Murdo Wallace at his Barracuda Club, staggeringly well decorated like an underwater ship wreck.

Here Big Daddy-sized DJ Phil Blacklaw unwittingly coaxed Chris and Carol into a Saturday Night Fever dance routine that looked so suspiciously real that even Chris's disclaimer that this was how he danced to Motown in 66 was hard to swallow!

UK DISCO TOP 90

CONTINUING the positions from page two

- | | | | |
|----|----|---|-----------------------------|
| 21 | 36 | MIND BLOWING DECISIONS, Heatwave | GTO/EP |
| 22 | 28 | USE TA BE MY GIRL, O'Jays | Phil Int |
| 23 | 30 | BOOGIE TO THE TOP, Idris Muhammad Kudu/LP/AUS 12in | Phil Int |
| 24 | 16 | TAKE ME TO THE NEXT PHASE/LIVIN' THE LIFE, Isley Bros | Epic/12in |
| 25 | 22 | I LOVE NEW YORK, Metropolis | Salsoul/AUS 12in |
| 26 | 24 | SUN IS HERE, Sun | Capitol/Flower LP |
| 27 | 33 | EYESIGHT, James Brown | Polydor/LP |
| 28 | 21 | EVERYBODY DANCE, Chic | Atlantic/LP/AUS 12in |
| % | % | LOVE IS IN THE AIR, John Paul Young | Arista |
| 30 | 20 | THE BOY FROM NEW YORK CITY, Darius | Magnet |
| 31 | 41 | AIN'T NO SMOKE WITHOUT FIRE, Eddie Kendricks | Arista/12in |
| 32 | 71 | GET UP (G LET YOURSELF GO), JALN Band | Magnet/12in |
| 33 | 45 | SATISFY MY SOUL, Bob Marley | Island/LP |
| 34 | 27 | THE BEAT GOES ON AND ON, Ripple | Salsoul/12in |
| 35 | 35 | ALL NIGHT LONG/DISCO LIGHTS/SOLUTIONS, Dexter Wansel | Phil Int/12in/LP |
| 36 | 68 | LAST DANCE/WITH YOUR LOVE, Donna Summer | Casablanca/LP |
| 37 | 60 | LET YOURSELF GO, T-Connection | TK/12in |
| 38 | 44 | FLYING HIGH, Commodores | Motown/12in/LP |
| 39 | 25 | DISCO REGGAE/DUB A LITTLE REGGAE, Maytals | State/12in/LP |
| 40 | 48 | JACK AND JILL/GET DOWN, Raydio | Arista/LP |
| 41 | 38 | WHISTLE BUMP, Eumir Deodato | Warner Bros/AUS 12in |
| 42 | 42 | YOU/JUST US, Samuel Jonathan Johnson | US Columbia LP |
| 43 | 43 | CAPTAIN CONNORS/STELLA, Norman Connors | US Arista LP |
| 44 | 54 | TEN PER CENT, Double Exposure | US Salsoul 12in |
| 45 | 40 | THANK GOD IT'S FRIDAY, Love & Kisses | Casablanca/12in/LP |
| 46 | 73 | DANCING IN THE CITY, Marshall Main | Harvest |
| 47 | 39 | LOVIN' YOU IS GOOD/A SEE ME THRU, Tower Of Power | CBS |
| 48 | 52 | CELEBRATE, Brass Construction | UA |
| 49 | 57 | L O V E GOT A HOLD OF ME, Doms Roussos | Mercury 12in promo |
| 50 | 84 | FUNK THEORY, Rokotto | State/12in |
| 51 | 46 | DISCO INFERNO, Players Association | Vanguard/12in/LP |
| 52 | 50 | DANCE WITH ME, Peter Brown | TK/12in |
| 53 | 37 | MORE HOT FUN, Stanley Clarke | Epic |
| 54 | 67 | RISKY CHANGES, Bionic Boogie | Polydor/LP/AUS 12in |
| 55 | 56 | TAKE A LOOK AT YOURSELF/TEA LEAVES, Eddie Russ | US Monument LP |
| 56 | 51 | AFTER DARK/LOVIN' LIVIN' AND GIVIN', Patrice Brooks/Diana Ross | Casablanca LP |
| 57 | 31 | DELIRIUM, Franco McGees | RCA 12in |
| 58 | 63 | TRINIDAD, John Gibbs & US Steel Orchestra | US Jumbo |
| 59 | - | MISS YOU, Rolling Stones | Canbean Disco 12in EMI/12in |
| 60 | 32 | BOOGIE SHOES, KC & The Sunshine Band | TK/RSO LP |
| 61 | 34 | IT'S SERIOUS, Cameo | Casablanca/12in/LP |
| 62 | 75 | MIDNIGHT AFTER DARK/STARBOOTY, Ubiquity | Elektra/12in |
| 63 | 49 | BAMA BOOGIE WOOGIE, Cleveland Eaton | US Ovalton LP |
| 64 | 47 | HUSTLE BUS STOP, Mastermind | CBS |
| 65 | 67 | IS THIS A LOVE THING/HONEY I'M RICH, Raydio | Arista LP |
| 66 | - | HIT AND RUN, Loleatta Holloway | Salsoul 12in |
| 67 | - | ROMEO & JULIET, Alec R. Costandinos | Lightning/LP |
| 68 | - | PLAY IT AGAIN SAM, J.R.T. | Electric/12in |
| 69 | 70 | DO IT DO IT AGAIN, Raffaella Carrà | Epic |
| 70 | 79 | CA PLANE POUR MOI/JET BOY JET GIRL, Plessic Bertrand/Eton Motello | Shir/12in |
| 71 | 72 | JUPITER, Earth Wind & Fire | CBS |
| 72 | 64 | WHAT IS FUNK, Rare Gems Odyssey | Casablanca/AUS LP |
| 73 | 55 | FLASH LIGHT, Parliament | Casablanca/AUS 12in |
| 74 | 85 | I'M FIRED UP/GET OUT ON THE DANCE FLOOR/THE SNAKE, Fatback | US Spring LP |
| 75 | 62 | JUST AS LONG AS WE'RE TOGETHER, Prince/US Warner Bros LP | Warner Bros LP |
| 76 | 76 | KILOWATT INVASION, Kay-Gees | US De-Line/LP |
| 77 | 74 | SHAKER SONG, Spyro Gyra | US Amherst/LP |
| 78 | 61 | CONQUER ALL, Kenne Dell & Prana | US Mercury 12in |
| 79 | 80 | ENVY (ANIMAL FIRE)/LUST, Rinder/Lewis | Pye/LP |
| 80 | 53 | KEEP ON DANCING, Johnnie Taylor | CBS |
| 81 | 58 | THERE ARE MANY STOPS ALONG THE WAY, Joe Sample | ABC LP |
| 82 | 81 | RIO DE JANEIRO, Gary Criss | US Salsoul 12in |
| 83 | - | LET'S START THE DANCE, Hamilton Bohannon | US Mercury LP |
| 84 | - | WHAT'S GOING ON/TILL YOU TAKE MY LOVE, Harvey Mason | Arista/12in |
| 85 | - | STANDING ON THE VERGE, Platinum Hook | US Motown LP |
| 86 | - | PUT THE FUNK BACK, Blackwell | US Butterfly LP |
| 87 | 77 | SHADOW DANCING, Andy Gibb | RSO |
| 88 | - | LET THE MUSIC PLAY, Charles Earlston | US Mercury LP |
| 89 | - | THREE TIMES A LADY, Commodores | Motown LP |
| 90 | - | COME INTO MY HEART, USA European Connection | CBS/LP |

DISCO NEWS

THAMES VALLEY DJ Assn members meet Phonogram's John Walker and learn about disco administration on Sunday (25) at noon in Abingdon's Railway Inn, Old Station Yard. CBS Disco Department's new contact lady for DJs is lovely Loraine Trent, at 73 Newman Street, London W1 (01-580 8687), which will soon be Greg Lynn's office too. Chrysalis northern area's Ken Grunbaum needs more North West DJs as plan much more suitable product: catch Ken at 74 Moss Lane, Bramhall, Cheshire (061-439 2134). RCA's Sally Ormsby has started a serious search for the best looking disco DJ - the winner will find out what the prize is! - so send photos and measurements to Sal at RCA House, 50 Curzon Street, London W1X 8EU. Colin Wheeler of 7 Robert Street, North Woodwith, London E16 2LZ (01-476 2794), compiles a weekly DJ Top 40 chart based on requests sent in from a panel of 37 other DJs, who then receive the completed chart to display at gigs: if you'd like to join in, let him know. Donald Murray, Glasgow winner of the last Tea Council DJ Search heat, had such strong competition from runners-up Forbes Robertson and Jay Jay Sowers that BBC Radio Scotland has awarded not only them but all six competitors studio time to make audition tapes, useable anywhere. Hull University's Phil Mitchell runs a thoroughly good university Soul Club with a newsletter, record offers, reviews and trips to soul shows in far-flung places like Manchester, so if you've passed your exams you could do worse than get a place at Hull!

BABY'S MIX!

BABY BOB (Robert Young to the taxman), resident Wed-Sat at Leicester's newly decorated ultra-modern Palais De Dance, gets one hell of a good boogie session by mixing Detroit Emeralds 'Turn On Lady' (Atlantic), Ubiquity 'Starbooty' (Elektra), Eumir Deodato 'W'ite Bump' (Warner Bros), El Coco 'Under Construction' (Pye), Gary Criss 'Rio De Janeiro' (US Salsoul 12in), Rolling Stones 'Miss You' (EMI 12in). Who's a booful baby, then?

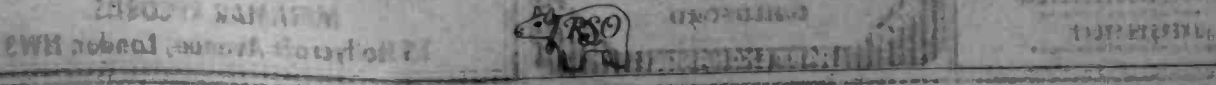
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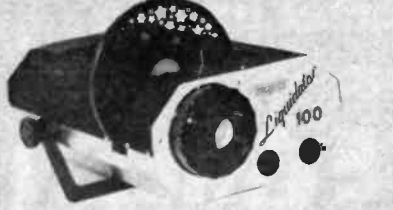
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HOT VINYL

IMPORT BREAKERS include Lee Ritenour 'Sugarloaf Express' (Elektra LP), Jack Ashford 'Hotel Sheet' (Magic Disc LP), Mass Production 'Just Want To Make A Dream Come True' (Cotillion LP), Universal Robot Band 'Freak With Me' (Red Greg 12in), Faze-O 'Riding High' (She LP), Wayne Henderson 'Hot Stuff' (Polydor LP), Don Ray 'Got To Have Loving' / 'Standing In The Rain' (Malligator LP), Constellation Orchestra 'Perfect Love Affair' (Prelude LP), Carol Douglas 'Night Fever' (Midsong 12in), Whispers 'Headlights' (Solar LP), Bombers 'Dance Dance Dance' / 'Super Max' / 'The Mexican' (West End LP), Special Delivery 'Get Up And Express Yourself' (Shield LP), Writers 'Hey Babe' / 'La La La' (Columbia LP), Quincy Jones 'Stuff Like That' (A&M), Marc Cuijby 'On And On' (Columbia LP), Tyrone Davis 'Get On Up' (Columbia), Hues Corporation 'Get Up Off Your Backside' (Warner Bros LP), Shortain 'Spread It On' (Shadybrook), Jimmy McGriff 'Tallgunner' (TK 12in), Wham 'Superslick' (GRT).

DISCO DATES

THURSDAY (22) Paul Gambacini starts the weekly Radio One Summer Disco season at Bournemouth's Village. Pye promote at Preston Clouds, Greg Davies plugs 'Thank God It's Friday' Watford's New Penny, King Enri Funks wrestling Robby Baron's Red Bull in Peckham; **FRIDAY (23)** Chris Hill, Robbie Vincent and Froggy's "duel of the plugs" funks Maidenhead Leisure Centre, Pye promote at Leeds Bellindas and Chatham Town Hall, Caroline Roadshow plays Norwich St Andrew's Hall, Les Aron's Fifties Again rockably night at Arundel's Eagle promotes Charly Records; **SATURDAY (24)** Hi-Tension and Chris Hill funk Southgate Royalty (not to be missed!), South London's Fred Allen and Shropshire's Richard Duncan are Celebrity DJs, Pye Promote at Watford New Penny, Caroline Roadshow plays Ipswich Corn Exchange, Eric Hearn funks Wirral's Westwood Grange Country Club, Brian Stevenson hits Community Centre; **SUNDAY (25)** Sammy De Havilland hits Central Birmingham's only dancing pub at the Out Rigger by Moore Street Station, Roger Squire's equipment exhibits for two days at Swansea's Dolphin Hotel, Whitehalls; **WEDNESDAY (28)** Roger Scott is Capital DJ at Southgate Royalty.

SUGAR: 'Manhattan Fever' (Power Exchange PK 275). Deceptively simple purpose-built fast polyrhythmic funky pounder with lots of potential, should be big. **UBIQUITY:** 'Midnight After Dark' / 'Starbooty' (Elektra & 12365). Rose Royce type choppy funky burner on remixed 6:08 12in or 3:40 7in, already bigger than the trickier official 3:09 A-side. **LIMNIE:** 'Saturday Night's The Night' (Psycho P 240). Terrific unexpectedly sophisticated smooth bouncy rhythmic tucker with an almost Friends Of Distinction vocal finesse - truly a surprise worth finding. **MICHAEL ZAGER & THE MOON BAND FEATURING PEARO HRYSON:** 'Do It With Feeling' (Bang 007). Great whopper stomper from early '78, slightly remixed. **BONEY M:** 'Baby Do You Wanna Bump' (Creole CR 1218). Still good, the 1975 Frank Farlan - produced 'Al Capone' - type bumper's now on 12in for extra impact. **SINE:** 'Happy Is The Only Way LP' (CBS 8270). Full 6:52 'Just Let Me Do My Thing', and its whistling synthesizer sound dominates the similarly cool 7:40 title track and 5:13 'Chimi'. Incidentally, this and other CBS disco LPs only cost £2.99 until August 21st. **DETROIT EMERALDS:** 'Turn On Lady' (Atlantic K 1118). Ultra - fast funky

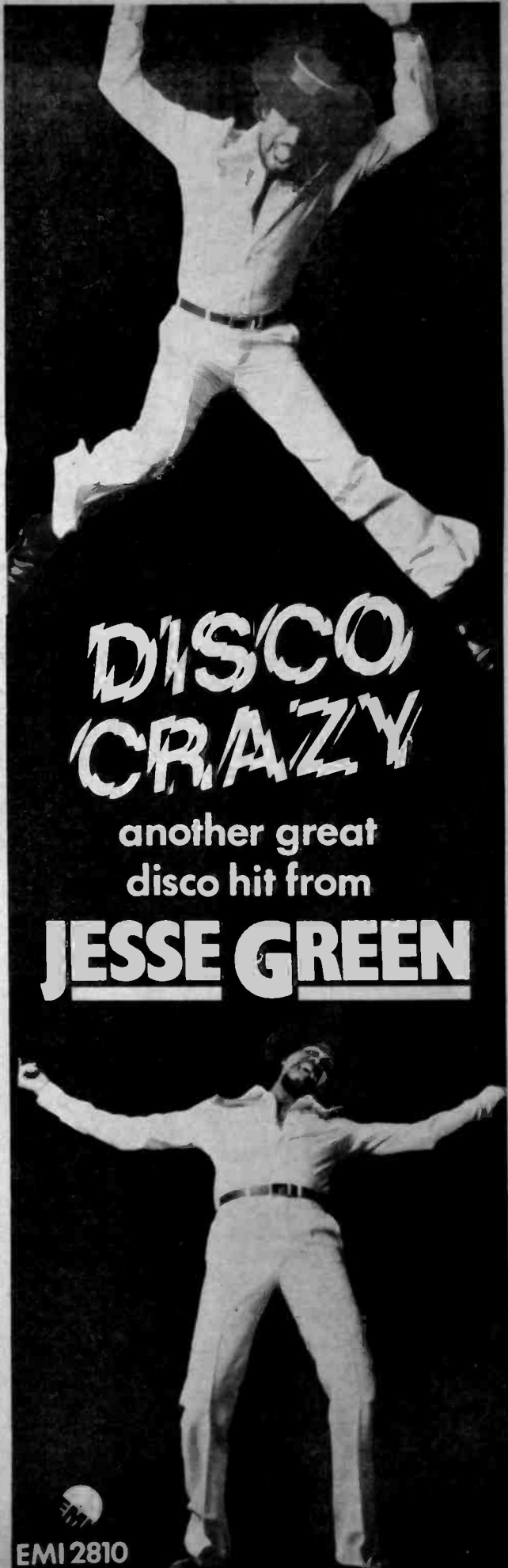
pounder zaps along a bit blandly but could work well with other zingers. **JOHNIE TAYLOR:** 'Ever Ready' LP (CBS 82776). As well as 'Keep On Dancing', the easily rolling 3:34 'Hey Mister Melody Maker' churmer has fans too. **SILVER CONVENTION:** 'Spend The Night With Me' (Magnet MAG 123). Attractive jauntily chugging mid-tempo Euro singer. **GILJA:** 'Bend Me Shape Me' (Ariola Hansa AHA 818). American Breed / Amen Corner stomper gets the female Euro - pounding treatment. **GRANAM BONNET:** 'Warm Ride' (Wing-O POPP 002). Bee Gees jigger, closer to them in sound than Rare Earth's version, now reissued and remixed for longer 12in. **D. C. LA RUE:** 'Do You Want The Real Thing' / 'You Can Always Tell A Lady' (Pye 7N 23783). Slinky slow grinder from 'Thank God It's Friday' sneaks up on ya, thanks to a sexy bass line. Good fast sexy flip.

NEW SPINS

DJ HOTLINE

BUBBLING UNDER the Top 90 are Village People 'Macho Man' (DJM), Roberta Kelly 'Oh Happy Day Medley' (Oasis LP), Raul De Souza 'Daisy Mae' (Tower LP), Smokie 'Oh Carol' (Rak), Ian Dury 'What A Waste' (Stiff), Candi Staton 'Honest I Do Love You' (Warner Bros), Lulu Fernandez 'Lay Love On You' (Warner Bros), Bobbi Humphrey 'Sunset Burgundy' (Epic), Michael Zager 'Do It With Feeling' (Bang), Motors 'Airport' (Virgin 12in), Giorgio and Chris 'Love's In You' (Oasis), Rare Earth 'Warm Ride' (Prodigal 12in promo), Linda Lewis 'It's Good' (Ariola 12in), Side Effect 'Keep That Same Old Feeling' / 'It's All In Your Mind' (Fantasy), SSO 'Disco Soul Roots' (Polydor), Trade Mark 'Days Of Pearly Spencer' (RSO), Ashanti 'Disco Play' (Calendar), Kongas 'Gimme Some Loving' (Polydor), Teddy Pendergrass 'Close The Door' (Phil Int), Cell Bee 'Hold Your Horses Babe' (TK 12in). To begin again by geographical order, DJs currently contributing charts include Graham Carter (Greenford Gallivers), Tony Barnfield (Mayfair Saddle Room), Tony Jenkins (Mayfair Playboy Club), Billy Keen (St James's Tramp), Richard Scanes (Soho Spats), Chris Brown (Elephant & Castle Charlie Chaplin's), King Enri (Peckham Red Bull), Roy Gould (Fulham), Phil Bishop (Golders Green Great Expectations), Graham Gold (Greenford Chambers), Tom Evans (Sunbury), Steve Charles (Richmond Tails), Nick Titchener (South Wimbledon), Brian Anthony (Breamham), Andy Dwyer (Croydon Scamps), Pete Lawrence (Croydon), Mike Lavelle (Sidcup, Zoom Zoom), Colin Wheeler (North Woolwich), Sterling Vann (Stepney Green Old Globe), Harrie Styus (Bromley-By-Bow Duke Of Wellington), Keith White (Forest Gate Railway), Terry Hooper / Larry Foster (Ilford Room At The Top), Sievie Frogg (Ilford), Danny Heathmore (Ilford), Tom Holland (Ilford Lacy Lady), Russell Phillips / Colin Critz (Ilford), Steve Day (Chingford), Steve Young (Edmonton Picketts Lock), Colin Fenn (Southgate), Rob Harknett (Harlow Gilbey Vinters), Greg Davies (Stevenage Bo Jangles), Terry Emm (Dunstable), Mick Ames (Bedford), Phil Cooper (High Wycombe), Vic James (High Wycombe Tuesdays), Andy Davids (Reading), Thames Valley DJ Assn, Dave Rawlings (Basingstoke Maxwells), Chris Brown / Robin Nash (Camberley Frenches), Johnnie Walker (Farnborough Gallaghers), Wes Pope (Farnborough), Peter Reilly (Aldershot), Dave Kennard (Crawley), Capuchino Berigliano (Redhill Busbys), Steve Maxted (Swanley), Pete Tong (Gravesend Nelson), Colin Hudd (Gravesend Wings), Chris Hill (Aveley), Dave Potter (South Ockendon), Bob Jones (Chelmsford Dee Jays), Bob Harris / John Houston (Chelmsford), Michael Morgan (Chelmsford), Lee Harold (Southend Lazo), John DeSade (Middstone), Theo Loyla (Bridgeway Club), Billy The Kid (Margate Saracen's Head), Robin Quinn (Densole Soundhouse), John Delaney (Hastings Emma's), Tony Allen (Poolegate Windsor), John Lewis (Brighton Metro), Rik Taub (Brighton Salisbury), Steve Orpin (Brighton Castle), Trevor Gray (Brighton Top Rank), Phil Leppard (Brighton Jenkinson's), George Emerson (Brighton), Van Martin (Hove).

very interesting, plus a great dub flip. **THE KRAUTS:** 'Holiday in Germany' / 'March Of The Crazy Krauts' (BCA PB 8540). Lunatic oompah - oompah holiday fun, great MOR! **CAN:** 'Can - Can' (Lightning LG 545). Knees - up classic gets muddled by electronically rocking ravers. **STAINLESS STEEL:** 'Can - Can' (EMI 2815). Nearer the proper sound but still discredited - why can't someone do it straight? **NEEL INNES:** 'Protest Song' (Warner Bros K 17182). Hilarious slow send - up of Bob Dylan, Folk Singer, could be timely! **JOE WALSH:** 'Life's Been Good' (Asylum K 13129). Dynamic slow chunky rock roller, destined to be a classic, even better in its full 8:04 LP version on 'But Seriously Folks' (K 33081). **BOB SEGER:** 'Still The Same' (Capitol CL 15990). Haunting soft - rock toper with a catchily building momentum, much plugged on radio. **JACKSON BROWNE:** 'Stay' (Asylum K 13128). Maurice Williams & The Zodiacs sanitized for Adult Oriented Radio... and soft-rock gigs. **CITY BOY:** 'S. T. S.' (Vertigo 858287). US dizzling tones and sharp Queen - type harmonica lurch into a powerful pop chugger.



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BREAD FANS wanted for penpals. - Hanna, "Ford Mill," Umpberleigh, Devon.

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SEE LADS, I USED TO DRAW. THAT WAS DEAD CHEAP. IT DIDN'T COST MUCH TO SET FIRE TO A BIT OF PAPER AND A PENCIL. BUT NOW I'M INTO ROCK AND IT'S SO MUCH MORE EXPENSIVE. NOW I SET FIRE TO POUND NOTES.

YEAH THERE'S SOME GOOD IDEAS THERE. LOOKS LIKE WE COULD USE A FEW IN OUR STAGE ACT.... MAKE SURE WE CHANGE 'EM A BIT SO THAT NOBODY KNEW WE KNICKED 'EM.

YEAH YOUR RIGHT JOHNNY. NOW IF YOU'LL EXCUSE ME I'M OFF TO READ MY COPY OF SIESTA MAGAZINE.

THIS WEEK
TROUBLE AS OUR HEROES THE RATZ MEET A CONNICT LOOK A LIKE. YES THE INFAMOUS...
BLACKHEADS.

LATER
I SAY! ANY OF YOU GOT A CLOTHES PEG?
THAT MAGAZINE WAS REALLY GOOD BUT NOW I'VE GOT TO HANG MY PANTS OUT TO DRY....

DAMN. I KNEW THERE WAS SOMETHING IMPORTANT I'D FORGOTTEN. I'VE GOT EVERYTHING ELSE. SCARVES, BAUBLES, BANGLES, BEADS, BOWS, SPLIT CROTCH RUBBER PANTIES FOR SPIT AN' A THING FOR GETTING STONES OUT OF HORSES HOOVES

CHARLIE BRINKWORTH
HEY ZAP! SPIT JUST TOOK ALL MY MONEY. MY LUNCHEON VOUCHERS AN' MY SEASON TICKET TO THE KIDDIE CARS AT SOUTHTEND AN' HE BURNED 'EM.
NO! HE BURNED ALL YOUR SHITTIES. THAT'S WHAT YOU'RE SUPPOSED TO DO. NOW YOU GO AND DO IT.

THEN WE GET ALL YOUR MONEY IN A BIG PILE AN' WE SET FIRE TO IT. I BET YOU GET A LOT OF CHANCES TO DO THIS 'COS YOU LOOK AS IF YOU'VE GOT LOTS OF MONEY. I BET YOU'VE GOT A REAL GOOD JOB EH?
AS A MATTER OF FACT I'M THE CHIEF CONSTABLE FOR THIS AREA!

RADIO ONE

- Featured 40**
- Airport, Motors
 - A Little Bit Of Scap, Showaddywaddy
 - Anthem, New Seekers
 - Ca Plane Pour Mol, Plastic Bertrand
 - Carry On Wayward Son, Kansas
 - Come Back & Finish What You Started, Gladys Knight & The Pips
 - Dancing In The City, Marshall, Main
 - Davy's On The Road Again, Manfred Mann's Earth Band
 - Deacon Blues, Steely Dan
 - Disco Crazy, Jesse Green
 - (Don't Fear) The Reaper, Blue Oyster Cult
 - (Don't Let Another) Good Day Go By, Jim Rafferty
 - Do What I Gotta Do, The Imperials
 - From East to West, Voyage
 - 5-7-0-5, City Boy
 - How Can This Be Love, Andrew Gold
 - I Sure Brings Out The Love In Your Eyes, Oavd Soul
 - I've Had Enough, Wings
 - Joiee, Steely Dan
 - Just Let Me Do My Thing, Sine
 - Last Dance, Donna Summer
 - Like Clockwork, Boomtown Rats
 - Make Love To The Music, Marie Muldaur
 - Making Up Again, Goldie
 - Many Too Many, Genesis
 - Mind Blowing Decisions, Heatwave
 - Miza You, Rolling Stones
 - Movin' Out, Anthony's Song, Bill Joel
 - Northern Lights, Renaissance
 - Oh Carol, Smoke
 - Run For Home, Lindisfarne
 - Satisfy My Soul, Bob Marley & The Wailers
 - Sisy, Jackson Browne
 - Still The Same, Bob Seger
 - Stubborn Kind Of Fella, Frankie Miller
 - Substitute, Clout
 - The Man With The Child In His Eyes, Kate Bush
 - Use To Be My Girl, O'Jays
 - Will You Take My Love, Harvey Mason
 - You're The One That I Want, John Travolta & Olivia Newton John
 - You Took The Words Right Out Of My Mouth, Meat Loaf
- RECORDS OF THE WEEK
- Dave Lee Travis: Guy The Gorilla, David Dundas
 - Simon Bates: Come Back & Finish What You Started, Gladys Knight & The Pips
 - Paul Burnett: Mary Skeffington, Gerry Rafferty
 - Tony Blackburn: Days Of Pearly Spencer, Trade Mark
 - Kid Jensen: 5-7-0-5, City Boy

RADIO PLAYLISTS

- Nightowl: 1999, Headlines**
- Mark Joleaz: LIFE'S BEEN GOOD, Joe Walsh
 - HI TENSION, Hi Tension
 - 5705, City Boy
 - I'VE HAD ENOUGH, Wings
 - BEIRUT, Peter Sarstedt
 - A LITTLE BIT OF SOAP, Showaddywaddy
 - DON'T STOP THE MUSIC, Liverpool Express
 - SOMEONE LOVES YOU MONEY, Charley Pride
 - GOOD DAY GO BY, Jim Rafferty
 - DANCE HALL, Black Gold
 - I CAN'T TALK LOVE ON THE TELEPHONE, Coco

DOWNTOWN RADIO

- Belfast**
- HIT PICKS**
- John Paul: I NEED TO KNOW, Tom Petty
 - Eddie West: WHILE DANCING THE PRIDE TO-ERIN, Michael Chapman
 - Michael Henderson: 5-7-0-5, City Boy
 - Trevor Campbell: COME BACK AND FINISH WHAT YOU STARTED, Gladys Knight and The Pips
- ADD ONS**
- BLUER THAN BLUE, Michael Johnson
 - SPEED THE PLOUGH, Horslips
 - MANY TOO MANY, Genesis
 - PROVE IT ALL NIGHT, Bruce Springsteen
 - LOVE'S IN YOU, Giorgio And Chris
 - THAT'S THE KIND OF LOVE I'VE GOT FOR YOU, Dusty Springfield
 - FOR YOU, Judie Tzuke
 - MIDNIGHT IN THE MORNING, Bill Ryan And The Bucksnot
 - THE ROBOTS, Kraftwerk

RADIO FORTH

- Edinburgh**
- HIT PICKS**
- Mike Scott: BABY IT'S YOU - Racey (RAK 277)
 - Steve Hamilton: I'VE HAD ENOUGH - Wings (EMI 86020)
 - Bill Tomance: AND I LOVE YOU SO - Don McLean (United Artists UP66111)
 - Mike Gosser: 5-7-0-5 - City Boy (Vertigo 5059 207)
 - Tom Bell: YOU AND I - Rick James (Decca STML 12086)

- ADD ONS**
- I CAN'T TALK LOVE ON THE TELEPHONE LINE, Coco
 - WHATEVER'S WRITTEN IN YOUR HEART, Gerry Rafferty
 - THAT'S THE KIND OF LOVE I'VE GOT FOR YOU, Dusty Springfield
 - ON THE SHELF, Steve Voice
 - O LET THE MUSIC PLAY, Dorothy Moore
 - THE RUNAWAY, Sallor
- STATION HIT: A LITTLE BIT OF SOAP, Showaddywaddy

THAMES VALLEY

- ADD ONS**
- A LITTLE BIT OF SOAP, Showaddywaddy
 - ON THAT SHELF, Steve Voice
 - BLUER THAN BLUE, Michael Johnson
 - THE APOSTLE, Peter Green
 - LOVE ON THE LINE, Lavinsky Sinclair
 - BABY IT'S YOU, Racey
 - WHISKEY SUNDOWN, Digby Richards
 - WHEN AN OLD CRICKETER LEAVES THE CREESE, Roy Harper
 - I CAN'T TALK LOVE ON THE TELEPHONE LINE, Coco
 - EACH AND EVERY DAY, Andy Desmond
 - I'VE HAD ENOUGH, Wings

RADIO VICTORY

- HIT PICKS**
- Chris Pollard: CLOSE THE DOOR, Teddy Pendergrass
 - Nicky Jackson: GLORY, Television
 - Dave Christian: MANY TOO MANY, Genesis
 - Andy Ferris: DON'T BE CRUEL, Elva Presley
 - Chris Rider: BEEP BEEP LOVE, Gruppo Sportivo
 - Anton Darby: WAIT UNTIL MIDNIGHT, Yellow Dog
 - Howard Pearce: I'VE HAD ENOUGH, Wings
 - Jack McLaughlin: LIFE'S BEEN GOOD TO ME, Joe Walsh
 - Dave Carson: A LITTLE BIT OF SOAP, Showaddywaddy

RADIO TRENT

- ADD ONS**
- SUBSTITUTE, Clout
 - A LITTLE BIT OF SOAP, Showaddywaddy
 - HOW CAN THIS BE LOVE, Andrew Gold
 - I'VE HAD ENOUGH, Wings
 - LOVE IN YOU LOVE ME, Georgio And Chris
 - NORTHERN LIGHTS, Renaissance
 - KORTA SELECTION, Prime Force
 - IF MY FRIENDS COULD SEE ME NOW, Linda Clifford
 - TURN ON LADY, Detroit Emeralds
 - BABY IT'S YOU, Racey
 - BRINGING OUT THE GIRL IN ME, Maxine Nightingale

RADIO ORWELL

- HIT PICKS**
- Andy Archer: RUNAWAY, Jefferson Starship
 - Anthea Clarke: BABY IT'S YOU, Racey
 - Greg Bance: PROTEST SONG, Neil Innes
 - Keith Rogers: A LITTLE BIT OF SOAP, Showaddywaddy
 - Patrick Eads: MANY TOO MANY, Genesis
 - Tony Valencer: EVERYBODY'S SINGING LOVE SONGS, Sweet
 - Bernard Mulhern: FOR WHAT IT'S WORTH, The Muppets



I'VE HAD ENOUGH

☐ 'I'VE HAD ENOUGH' THE NEW WINGS SINGLE FROM THE ALBUM 'LONDON TOWN' ☐

R 64720