

# RECORD MIRROR

**Clash backlash**

**DEVO  
TOM  
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KNEBworth  
REPORT**



# RECORD MIRROR

## UK SINGLES

1	1	YOU'RE THE ONE I WANT	Travolta / Newton-John	RSO
2	2	SMURF SONG	Father Abraham	Decca
3	5	ANNIE'S SONG	James Galway	Red Seal
4	4	MISS YOU	Rolling Stones	EMI
5	11	AIRPORT	Motors	Virgin
6	3	RIVERS OF BABYLON	Boney M	Atlantic
7	17	MAN WITH THE CHILD IN HIS EYES	Kate Bush	EMI
8	19	DANCING IN THE CITY	Marshall Hall	Harvest
9	6	DAVY'S ON THE ROAD AGAIN	Manfred Mann's	Bronze
10	7	MAKING UP AGAIN	Goldie	Bronze
11	10	OH CAROL	Smokie	RAK
12	22	MIND BLOWING DECISIONS	Heatwave	GTO
13	26	LIKE CLOCKWORK	Boombtown Rats	Ensign
14	8	CA PLANE POUR MOI	Plastic Bertrand	Sire
15	14	NIGHT FEVER	Bee Gees	RSO
16	15	BEAUTIFUL LOVER	Brotherhood of Man	Pye
17	9	BOY FROM NEW YORK CITY	Darts	Magnet
18	28	(DON'T FEAR) THE REAPER	Blue Oyster Cult	CBS
19	12	IT SURE BRINGS OUT THE LOVE	David Soul	Private Stock
20	13	IF I CAN'T HAVE YOU	Yvonne Elliman	RSO
21	21	NEVER SAY DIE	Black Sabbath	Vertigo
22	32	USE TA BE MY GIRL	O'Jays	Philadelphia
23	16	LOVE IS IN THE AIR	John Paul Young	Anirol
24	46	BOOGIE OOGIE OOGIE	A Taste Of Honey	Capitol
25	72	A LITTLE BIT OF SOAP	Showaddywaddy	Arista
26	43	ARGENTINE MELODY	San Jose	MCA
27	25	WHAT A WASTE	Ian Dury	Stiff
28	33	ROCK & ROLL DAMNATION	AC/DC	Atlantic
29	38	RUN FOR HOME	Lindisfarne	Mercury
30	37	SATISFY MY SOUL	Bob Marley & The Wailers	Island
31	20	ROSALIE	Thin Lizzy	Vertigo
32	45	(WHITE MAN) IN HAMMERSMITH PALAIS	Clash	CBS
33	35	JUST LET ME DO MY THING	Sine	CBS
34	48	SUBSTITUTE	Clout	Carrere
35	34	ON A LITTLE STREET	Manhattan Transfer	Atlantic
36	31	WILD WEST HERO	Electric Light Orchestra	Jet
37	18	MORE THAN A WOMAN	Tavares	Capitol
38	44	FROM EAST TO WEST / SCOTS MACHINE	Voyage	GTO
39	30	HI TENSION	Hi Tension	Island
40	29	PUMP IT UP	Elvis Costello	Stiff
41	39	YOU TOOK THE WORDS	Meat Loaf	Epic
42	76	MOVIN' OUT (ANTHONY'S SONG)	Billy Joel	CBS
43	24	ANGELS WITH DIRTY FACES	Sham 69	Polydor
44	53	FLYING HIGH	Commodores	Motown
45	41	LET'S GO DISCO	Real Thing	Pye
46	27	BECAUSE THE NIGHT	Patti Smith Group	Anirol
47	67	COME BACK AND FINISH	Gladys Knight	Buddah
48	65	DON'T BE CRUEL	Elvis Presley	RCA
49	52	FUNK THEORY	Rototo	State
50	59	SHAME	Evelyn 'Champagne' King	RCA
51	50	IF MY FRIENDS COULD SEE ME NOW	Linda Clifford	Curton
52	-	COME ON DANCE DANCE	Saturday Night Band	CBS
53	68	HOW CAN THIS BE LOVE?	Andrew Gold	Asylum
54	36	COME TO ME	Ruby Winters	Creole
55	60	WOMAN OF MINE	Dean Friedman	Lifesong
56	49	HONEST I DO LOVE YOU	Candi Staton	Warner Bros
57	64	DANCE WITH ME	Peter Brown	TK
58	-	STAY	Jackson Browne	Asylum
59	40	LOVING YOU HAS MADE ME BANANAS	Guy Marks	ABC
60	51	LAST DANCE	Donna Summer	Casablanca
61	-	GET UP, J. A. L. N. Band	Magnet	
62	23	OLE OLA	Rod Stewart	Riva
63	61	SNAKE BITE E. P.	David Coverdale's White Snake	EMI
64	42	DO IT DO IT AGAIN	Raffaella Carr	Epic
65	-	I'VE HAD ENOUGH	Wings	Parlophone
66	47	ONLY LOVE CAN BREAK YOUR HEART	Eikle Brooks	AGM
67	74	DISCO INFERNO	Trammps	Atlantic
68	63	LET'S GET FUNKIFIED	Boiling Point	Bang Bang
69	62	BANG BANG	Squeeze	AGM
70	73	JUDY SAYS	Vibrators	CBS
71	54	PRESENCE DEAR	Blondie	Chrysalis
72	56	IT MAKES YOU FEEL LIKE DANCIN'	Ross Royce	Whitfield
73	-	ORAGON POWER	J. K. D. Band	Satril
74	-	CARRY ON WAYWARD SON	Kansas	Kirshner
75	66	MATCHSTALK MEN	Brian & Michael	Pye

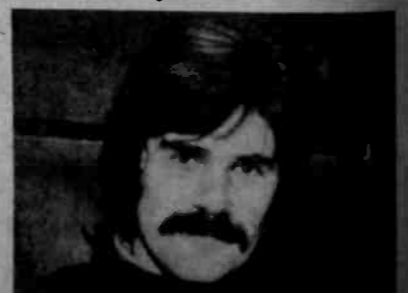
## UK ALBUMS

1	1	SATURDAY NIGHT FEVER	Various	RSO
2	30	SOME GIRLS	Rolling Stones	EMI
3	2	LIVE AND DANGEROUS	Thin Lizzy	Vertigo
4	3	YOU LIGHT UP MY LIFE	Johnny Mathis	CBS
5	4	THE ALBUM	Abba	Epic
6	52	OCTAVE	Moody Blues	Decca
7	5	THE STUD	Various	Ronco
8	6	I KNOW COS I WAS THERE	Max Boyce	EMI
9	8	NEW BOOTS AND PANTIES	Ian Dury	Stiff
10	14	THE KICK INSIDE	Kate Bush	EMI
11	7	BLACK AND WHITE	Stranglers	United Artists
12	16	PASTICHE	Manhattan Transfer	Atlantic
13	12	DISCO DOUBLE	Various	K-Tel
14	16	DARKNESS ON THE EDGE OF TOWN	Bruce Springsteen	CBS
15	11	BAT OUT OF HELL	Meat Loaf	Epic/Cleveland Int
16	13	20 GOLDEN GREATS	Nat King Cole	Capitol
17	17	EVERYONE PLAYS DARTS	Darts	Magnet
18	9	POWER IN THE DARKNESS	Tom Robinson Band	EMI
19	23	RUMOURS	Fleetwood Mac	WB
20	10	PETER GABRIEL	Peter Gabriel	Charisma
21	18	AND THEN THERE WERE THREE	Genesis	Charisma
22	-	STREET LEGAL	Bob Dylan	CBS
23	53	BACK AND FOURTH	Lindisfarne	Mercury
24	-	WAR OF THE WORLDS	Various	CBS
25	21	PENNIES FROM HEAVEN	Various	World Records
26	41	OUT OF THE BLUE	Electric Light Orchestra	Jet
27	22	DAVID GILMOUR	David Gilmour	Harvest
28	35	LONDON TOWN	Wings	Parlophone
29	19	ANYTIME ANYWHERE	Rita Coolidge	AGM
30	46	REAL LIFE	Magazine	Virgin
31	20	20 GOLDEN GREATS	Frank Sinatra	Capitol
32	24	CITY TO CITY	Gery Rafferty	United Artists
33	-	WATCH	Manfred Mann's Earth Band	Bronze
34	27	RUBY WINTERS	Ruby Winters	Creole
35	26	CENTRAL HEATING	Heatwave	GTO
36	28	BUT SERIOUSLY FOLKS	Joe Walsh	Asylum
37	-	THE SOUND OF BREAD	Bread	Elektra
38	-	MORE PENNIES FROM HEAVEN	Various	World Records
39	25	THE STRANGER	Billy Joel	CBS
40	33	NATURAL HIGH	Commodores	Motown
41	-	YOU'RE GONNA GET IT	Tom Petty & The Heartbreakers	Island
42	31	KAYA	Bob Marley & The Wailers	Island
43	-	PARKERILLA	Graham Parker	Vertigo
44	-	DEEP AND MEANINGLESS	Orway & Barrett	Polydor
45	-	TRAVELLING	John Williams	Cube
46	42	THIS YEARS MODEL	Elvis Costello & The Attractions	Radar
47	32	EASTER	Patti Smith Group	Arista
48	29	PLASTIC LETTERS	Blondie	Chrysalis
49	36	LONG LIVE ROCK 'N' ROLL	Rainbow	Polydor
50	44	DARK SIDE OF THE MOON	Pink Floyd	Harvest

## UK DISCO

1	1	HI-TENSION	Hi-Tension	Island/12in
2	2	NIGHT FEVER	Bee Gees	RSO/LP/12in/promo
3	4	BOOGIE OOGIE OOGIE	A Taste Of Honey	Capitol/12in
4	3	RIVERS OF BABYLON / BROWN GIRL	Boney M	Atlantic/12in
5	14	YOU'RE THE ONE THAT I WANT	Travolta / Newton-John	RSO
6	5	SHAME	Evelyn 'Champagne' King	RCA/12in
7	9	YOU AND I	Rick James	Motown/US 12in
8	10	LET'S GO DISCO	Real Thing	Pye
9	16	JUST LET ME DO MY THING	Sine	CBS 12in/LP
10	6	LET'S GET FUNKIFIED	Boiling Point	Bang 12in
11	11	FROM EAST TO WEST / POINT ZERO / ETC.	Voyage	GTO/12in
12	8	IF I CAN'T HAVE YOU	Yvonne Elliman	RSO/LP/12in/promo
13	15	IF MY FRIENDS COULD SEE ME NOW	Linda Clifford	Curton / 12in
14	7	LET'S ALL CHANT	Michael Zager Band	Private Stock / 12in
15	13	MORE THAN A WOMAN	Tavares	Capitol / RSO / LP
16	17	DISCO INFERNO	Trammps	Atlantic / RSO / LP
17	22	USE TA BE MY GIRL	O'Jays	Phil Int
18	19	SATURDAY NIGHT FEVER (LP)	Bee Gees / Electric Blue	LPA/12in/promo
19	23	BOOGIE TO THE TOP	Idris Muhammad	Kudu/LP/12in/promo
20	21	MIND BLOWING DECISIONS	Heatwave	GTO/LP

## STAR CHOICE



RAY JACKSON, Lindisfarne

1	KNOCK ON WOOD	Eddie Floyd
2	DOCK OF THE BAY	Otis Redding
3	TUPELO HONEY	Van Morrison
4	SOME OF SHELLEY'S GLUES	Nitty Gritty Band
5	POSITIVELY 4TH STREET	Bob Dylan
6	PAPERBACK WRITER	The Beatles
7	WE'RE GOT TO GET OUT OF THIS PLACE	TR3 Amazin'
8	LOVELY DAY	Billie Holiday
9	DRIFT AWAY	Duke Ellington
10	ONLY SIXTEEN	Sam Cooke

## US SINGLES

1	2	BAKER STREET	Gery Rafferty	United Artists
2	1	SHADOW DANCING	Andy Gibb	RSO
3	3	IT'S A HEARTACHE	Bonnie Tyler	RCA
4	5	TAKE A CHANCE ON ME	Abba	Atlantic
5	7	USE TA BE MY GIRL	O'Jays	Philadelphia
6	6	YOU BELONG TO ME	Carly Simon	Elektra
7	9	STILL THE SAME	Bob Seger	Capitol
8	8	LOVE IS LIKE OXYGEN	Sweet	Capitol
9	10	DANCE WITH ME	Peter Brown	TK
10	11	THE GROOVE LINE	Heatwave	Epic
11	4	YOU'RE THE ONE I WANT	Travolta & Newton John	RSO
12	12	TWO OUT OF THREE AIN'T BAD	Meat Loaf	Epic
13	13	BECAUSE THE NIGHT	Patti Smith	Arista
14	25	MISS YOU	Rolling Stones	Atlantic
15	17	BLUER THAN BLUE	Michael Johnson	Capitol
16	16	EVERY KINDA PEOPLE	Robert Palmer	Island
17	20	LAST DANCE	Donna Summer	Casablanca
18	18	YOU'RE THE LOVE	Seals & Croft	Warner Bros
19	19	EVEN NOW	Barry Manilow	Arista
20	14	TOO MUCH TOO LITTLE TOO LATE	Mathis/Williams	Columbia
21	27	WONDERFUL TONIGHT	Eric Clapton	RSO
22	22	I WAS ONLY JOKING	Rod Stewart	Riva
23	23	FOLLOW YOU, FOLLOW ME	Genesis	Atlantic
24	29	I CAN'T STAND THE RAIN	Eruption	Atlantic
25	30	ONLY THE GOOD DIE YOUNG	Billy Joel	CBS
26	31	GREASE	Frank Valli	RSO
27	15	FEELS SO GOOD	Chuck Mangione	AGM
28	35	RUNAWAY	Jefferson Starship	RCA
29	34	THAN GOD IT'S FRIDAY	Love & Kisses	Casablanca
30	44	LOVE WILL FIND A WAY	Patric Cruise	AGM
31	50	LIFE'S BEEN GOOD	Joe Walsh	Asylum
32	41	CHATTANOOGA CHOO CHOO	Turkey Junctions	Butterfly
33	40	IF EVER I SEE YOU AGAIN	Roberta Flack	Atlantic
34	42	FM	Steeley Dan	MCA
35	36	IT'S THE SAME OLD SONG	K. C. & The Sunshine Band	TK
36	37	STONE BLUE	Foghat	Warner Bros
37	45	HOT LOVE	Cold World	Capitol
38	46	MAGNET AND STEEL	Walter Egan	Columbia
39	61	SONGBIRD	Barbra Streisand	Columbia
40	47	KING TUT	Steve Martin	Warner Bros
41	48	COPACABANA	Barry Manilow	Arista
42	49	I'M NOT GONNA LET IT BOTHER ME TONIGHT	Atlanta Rhythm Section	Polydor
43	52	CAN WE STILL BE FRIENDS	Todd Rundgren	Warner Bros
44	53	STAY	Jackson Browne	Asylum
45	54	I DON'T WANT TO GO	Joey Travolta	Casablanca
46	55	WILL YOU STILL LOVE ME	Dave Mason	Columbia
47	56	RIVERS OF BABYLON	Boney M	Warner Bros
48	63	THREE TIMES A LADY	Commodores	Motown
49	58	YOU CAN'T DANCE	England Dan & John Ford Coley	Atlantic

## US ALBUMS

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

## OTHER CHART

1	CHARLES EP	Skids	No Bad	
2	LIKE CLOCKWORK	Boombtown Rats	Ensign	
3	WHITE MAN AT HAMMERSMITH PALAIS	Clash	CBS	
4	PRODIGAL SON	Steel Pulse	Island	
5	OK UK	The Smirks	Berserkley	
6	BACKSTREET BOYS	Patrick Fitzgerald	Small Wonder	
7	FIRING SQUAD	Penetration	Virgin	
8	ROBOTS	Kraftwerk	Capitol	
9	AIN'T GOT A CLUE	The Lurkers	Beggars Banquet	
10	THE RICK	Matumbi	Harvest	
11	WHAT A WASTE	Ian Dury	Stiff	
12	SPEED FREAK	V2	Bant Records	
13	PUMP IT UP	Elvis Costello	Radar	
14	GET YOUR YO YO'S OUT	Eater	The Label	
15	YOU MAKE ME SICK	Satan's Pets	OJM	
16	WHOOPIE DAISY	Humphrey Ocean	Stiff	
17	MARCHING MEN	Rich Kids	EMI	
18	I NEED TO KNOW	Tom Petty	Island	
19	ANOTHER GIRL	ANOTHER PLANET	Only Ones	CBS
20	COME ON	Ian Gomm		

# JUICY LUICY

## COCKROACHES PLAY U.S. of A.

WHAT A washout my darlings! And of course I'm talking about the World Cup! Aren't you glad it's over? Perhaps now we can get back to normal, and watch the rain sweeping down over the Centre Court night after night for the next fortnight. I always think that it's just as well we've got rock 'n' roll to take our minds off these matters.

And if we haven't always got rock and roll, my dears, we've always got the Rolling Stones. Don't you love 'em?

I'm indebted to my very dear friend, cuddly publicist Keith Altham (over 30) for regaling me with what we in the trade call "anecdotes" appertaining to the said beat combo's American tour recently.

The Stones, it seems, have been playing to audiences ranging from a collection of beary-eyed journalists to the more run-of-the-mill 8,000 screaming kids. And the names they've been using, darlings, you wouldn't believe it! The 'Stoned-Out East Side Wreckers', the 'Cock-roaches' and even, sometimes, the 'Rolling stones'. Such wit, my dears!

At one concert last week, at the New York Palladium (last used by the Stones in 1964 when their performance was interrupted by Murray the K entering stage left playing marraccas!) the 2,000 plus crowd was swelled by the famous bodies (and hands) of Warren Beatty (an actor), Goldie Hawn (a blonde), Paul McCartney (a family man) and Bob Marley (a reggae singer).

A huge chandelier — unlit for 32 years, it says here — was lit for the occasion, while Jamaica's own 'Minister of Herb', Peter Tosh, joined Mick Jagger on stage for a "triumphant" encore.

Everyone present counted the event "amazing", a word perhaps better suited to a description of Mick Jagger's trousers. Still it's tales like these that indicate that the heydays of rock 'n' roll may yet return. Honestly, my dears, can you wait?

And now it's time for Luicy to fly what we in the trade call "a kite"

... and what fun that is I don't mind telling you! Without further ado then let me give you the girl who went to bed nothing more than a small part in an X-film — and woke up a star!

Yes, Barnet-born Elaine Page, last week was your week. Make no mistake, my darlings, she deserved it! What a first night it was! The delightful blonde-haired Elaine was, of course, "delighted" at the "astounding" success of 'Evita'. "What more can I say?" she kept saying, as she rose from her bed clad in "a Marks and Spencer's nightdress" to greet reporters in the manner more suited to victorious Miss Worlds.

It was a pleasure therefore to bump into the same lady not a day later in the London "village" known as Covent Garden. Here, un-noticed by the teeming millions making their way to their place of work, the shy "superstar" was buying papers with her parents and gleefully reading her reviews... in the middle of the street! Yet only your faithful correspondent recognised her! Isn't that odd my dears?

No such luck came the way of the walf-like Julie Covington, a lady, you may remember, who turned down the "coveted" role several light years ago. Poor Julie was chased from one end of the metropolis to the other by photographers anxious to record the "misery" they felt must be etched on her pike face after hearing of the triumph that was 'Evita'.

Happily they were not to be rewarded. Despite encampment outside her recording studio (yes my sweet peas, she is making a new album) not a single "smudger" succeeded in capturing a "dejected" Ms Covington. 'As usual,' commented a decided Julie aide, "she preferred to remain happily anonymous."

Back then, for a moment, to the real 'Evita' (what?). The traditional first night party was held in a converted "paddle boat", the "Tattershall Castle", moored on the Thames. A packed crowd of stars and acolytes, including your faithful Luicy, aided a healthy list to starboard until the early hours. As the rain fell and the speakers crackled (causing a mass movement to the "poop deck" I noticed) I spotted Dustin Hoffman, Rock



"UNCLE MICK" of the Rolling Stones lets it "all hang out" in America. Those plastic trousers give it all away, don't you think?

Hudson, Ginger Baker, Stry Kendall and Paul Nicholas battling for refreshments with nearly 700 others. It was, a friend noted, amazing, even if the weather was against us.

Aren't people different my dears? Difficult too, sometimes...

Luicy was most disappointed last weekend when she learned that a splendid invitation to something called a "polo match" in the heart of the countryside was called off.

After the men on horses with big sticks had ceased playing their "chukkas" (whatever they may be) I was assured that we would be treated to a private performance by that legendary trio Cream. Their erstwhile drummer Ginger Baker is now a keen polo player, and Eric Clapton and Jack Bruce had agreed to join him in a "closed-door jam" to evoke the heady days of the sixties when Cream were. And I quote, a "top group". Sadly too many people got to hear of the "house party" and both mine host (a member of the Rothschild family) living near Peterborough and Ginger Baker became annoyed enough to cancel the "happening". It may yet take place, and, once again, I hope to be invited.

There's no doubt it, sweet peas. Wednesday night was funk night. Don't you love it? Crammed into the decayed yet elegant confines of the Hammersmith Odeon, funk was the word on everyone's lips. Clutching our plastic laser guns, an extravagantly clad gentleman known as "Mistah" Bootsy Collins instructed us in the finer arts of "funkin' up" and "funkin' down" and finally... "funkin' that mutha out". He was quite something I can tell you.

The loud, and I do mean loud, strains of "P-funk" reverberated for nigh on two hours as the delightful Bootsy did everything but incinerate himself in the cause of ultimate funk flash. Luicy was very impressed, but most disappointed that the like gentleman stopped short of actually removing his jumpsuit. Why, I wonder? He certainly had the body for it... unlike those rough and ready Celts the Boomtown Rats!

On afterwards to a party thrown by the support act — another stunning funk outfit known as Raydio. They'd (wisely) chosen the lush confines of Embassy Club in the heart of the West End, where supple barmen in silver swimtrails dance on a specially erected stage... as well as dishing out the champers! Here the DJ, by doing nothing more than "cueing" records, was actually able to keep the funk going all night rather than just saying it in the time-honoured show business fashion!

I hate to have to say this my dears but the great Knebworth "affair" just wasn't really that wonderful. While the crowd shivered their way through a sunny English Saturday (a crowd estimated at a mere 900,000 by the decimal-conscious Daily Mirror!) backstage all was not quite sweetness and light.

The whines of Jefferson Starship's offspring rent the air from the confines of their private sandpit, while similar noises emanated from that combo's lead singer as he indulged in some full-blooded abuse of Grace Slick — safely back in America with an "intestinal infection". And the lunch? Well, would you believe £6 for a lump of meat and 7½ strawberries?

Elsewhere Devo stalked the earth in a vain attempt at recognition (they are awfully small, my dears!), Genesis established a superstar cliche, and Roy Harper stumbled about, threatening to appear every time the music stopped! But at least it was a "peaceful" event although for the more nostalgic among us the very absence of the Release tent was the cause of much sadness.

Knebworth's happiest man must

have been Virgin supremo Richard Branson, affectionately known among his friends as the "shabby-trouser-ed millionaire." He sat, mutely cross-legged and otherworldly ecstatic, as bottles rained down on Devo — observing all from the side of the stage!

Scores of lesser "events" have also wormed their insidious way into Luicy's diary recently my dears. Honestly at times this week your faithful correspondent has felt like an actor from 'Crossroads' opening a school fete in the Midlands; I must be more careful who's invitations I accept!

First there was a party held for the venerable Yellow Dog at London Zoo — timed exactly to coincide with the World Cup. Somewhat rudely I felt, it proved virtually impossible to extract conversation from anyone present so engrossed were they in "the game".

A terrible pity really, as the party's organisers had tried so hard to make a go of things, even to the extent of providing party kits full of false noses, stink bombs and malfunctioning water pistols. Aaaaaaah!

It was with some relief therefore that Luicy turned to that stylish group Advertising to inject some life into the social calendar. They had the marvelous idea of cutting and styling everybody's hair before allowing them to attend their elegant luncheon. So sweet, my dears, but they surely realised that only Colin can do anything with my hair?

Still the party was a great success, with crimps, curls and perms providing far more entertaining lunch-time chatter than Advertising's latest recording!

I hear that the splendidly pallid Sid Vicious, a member of the Yowl-mouthed Sex Pistols, has received an "unsolicited" invitation from the worthy proprietor of the Butlin's holiday camp called... "Dear Mr. Vicious." It ran, "Here's a tempting offer of four sunny days at the Butlin's camp of your choice... Sid, for the moment, is keeping his holiday plans secret, but I'm told by the people who frequent these places of leisure that a forfeit is necessary should a "camper" be unfortunate enough to arrive late for a meal. In this likely event I'm sure that Sid's stirring rendition of 'My Way' would go down a treat.

There's been no shortage of what we in the trade call "scandal" recently my darlings. Take the unlikely collaboration of the Great Train Robbers and "Tubular Bells" producer Tom Newman. I honestly how low can you get? I thought that "singing" was something the criminal element only indulged in while under interrogation by Detective Barlow (or some such), but I'm only a silly girl really! Secretly I can't wait to hear the tapes.

Some other tapes I have heard this week though have left me, as they say in World Cup (aren't you glad it's over?) commentaries, "stunned". The bizarre noises emanated from the mouth of that Highland worthy Kenneth MacKellar — a man normally as straight and reliable as a brand new caber. Ten years ago, he "laid down" a set of Scottish songs set to words that would send any good Presbyterian reaching for the 12-year-old malt and the tapes have just come to light! What's under the kilts is only part of the story — the rest is so "unprintable", so shocking, that Luicy shudders at the memory.

Honestly Kenneth, how could you! Listening as I did it didn't need a Jock tucking me to make me laugh I don't mind telling you! Release it soon, please, and send those overweight former satirists Derek and Clive scurrying to their Hampstead hideaways!

And what a hekonistic week to be ashamed of my dears! Your faithful correspondent, quite uncharacteristically, has been left somewhat exhausted! It didn't help, mind you, that the "stunning" Dutch football team weren't able to lift the trophy in Argentina after all. It would have meant that "bonnie" Scotland would have won after all!

I'll see you all next week... after my first week at Wimbledon. Supplanted legs — I can't get enough of them! See you then. Byeccccccc!



THIS DELIGHTFUL photo — a stirring recreation of that classic pose 'Marie's wedding' — was taken backstage at the Boomtown Rats' concert at the Apollo Centre in Glasgow, the last rock 'n' roll gig there before it becomes a bingo hall, for so the Rats inform me: UFO have still to put in an appearance at the hall, but Mr Geldof and chums reckon they don't count!

The group, as you can see, decided to celebrate the venue's demise in style, so they hired six sets of full Highland dress, did a quick change before the encore, and delighted the Scotsmen by reappearing on stage in the correct ethnic fashion. The crowd didn't even seem to mind that Mr Geldof was in fact, wearing his kilt back to front. (Well, they are Irish).

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# Harvest tour during harvest time

**BARCLAY JAMES Harvest** are to undertake a major nationwide three-week tour in the autumn.

The tour will cover 15 cities including two shows at the Hammersmith Odeon and two shows at the Manchester Apollo. Full dates are: Preston Guild Hall September 27, Liverpool Empire Theatre 28, Sheffield City Hall 28, Newcastle City Hall 30, Edinburgh Usher Hall October 1, Aberdeen Capitol Theatre 2, Birmingham Odeon 5, Hammersmith Odeon 6/7, Portsmouth Guildhall 9, Bristol Colston Hall 10, Oxford New Theatre 11, Manchester Apollo 13/14, Leicester De Montfort Hall 15, Ipswich Gaumont Theatre 16, Brighton Dome 17.

Tickets should be on sale at box offices by July 1. At Hammersmith they are priced at £5.00, £2.50 and £2. At all other venues they are £2.80, £2.20 and £1.80.

To coincide with the tour, BJH will release a new LP currently being recorded at Strawberry Studios North in Stockport. After the tour they'll be flying out to play a series of European concerts.

# Heads to play Lyceum

**ACCLAIMED** New York and new wave band Talking Heads have announced a surprise British concert in July.

They play the London Lyceum on July 12 at the end of a six-week European tour — and it will be their final UK date this year. Tickets will cost £2.00 in advance and £2.50 on the door. No support has yet been finalised but it's understood that Talking Heads would like "a reggae band" to appear with them.

Meanwhile the band's second Sire album, 'More Songs About Buildings And Food', produced by Brian Eno, will be released on July 21.



# Bolan album?

**RECORD MIRROR** understands that there are plans to compile an album of previously unreleased Marc Bolan material.

The collection, entitled 'In Loving Memory', would also include what would have been the follow-up to 'Dandy In The Underworld'. It had originally been hoped that the album would be available within the next couple of months.

However, EMI Records, who hold the Bolan material, have denied that any such release is planned — at least in the very near future.

"There is no Marc Bolan album on our schedule at present, although we do have some unreleased material," said a spokesman.

Meanwhile 'Marc Bolan — A Tribute', a book by Steve Dixon, will be available in September. And there is a strong possibility that 'Born To Boogie', a specially edited Bolan TV show, will get an autumn screening.



**MAKING** his first public appearance for 18 months, a clean-shaven Mike Oldfield (above) entertained a crowd of over 5,000 in London last Sunday.

He was appearing at the 'Whale Festival' in the Jubilee Gardens. The event was organised by the Friends of the Earth, as part of a three-day convention aimed at increasing awareness of the mammal's threatened extinction.

Oldfield played a selection of David Bedford compositions, accompanied by the Kings College Choir.

# Bram plays around

**MOTORS'** guitarist Bram Tchalovsky is to play a series of club dates with ex-Heavy Metal Kids drummer Keith Boyce and bass player Mickey Broadbent.

Tchalovsky has had the idea of the trio for some time, intending to use the project "to fill up the time Nick Garvey and Andy McMaster spend writing songs for the Motors." It's emphasised that he hasn't left the Motors.

The new trio play the following dates: Nottingham Sandpiper's July 5, Swansea Circles 6, Burton 76 Club 7, Leeds Ffordre Green Hotel 10, Manchester Rafter's 11, London Music Machine 12.

# Offshore radio

**THE** 20th anniversary of offshore radio in Europe is to be celebrated at a convention in Holland next month.

'Zeewenders 20', a follow-up to last year's highly successful 'Flashback '87' convention held in London will take place on July 29 and 30 at the Hague.

Since Radio Mercur started broadcasting in 1958 more than 50 "pirate" stations have taken to the air. Now only three remain. Further information about the convention from Nik Oakley, Flashback Promotions, PO Box 400, Kings Langley, Herts.

# Clash case

**AFTER** their sixth court appearance at Clerkenwell Magistrates Court last Friday two members of the Clash were fined £30 each for causing criminal damage.

Nicky Headon and Paul Simonon both pleaded guilty to the charge, brought after an incident in London Chalk Farm several months ago in which three racing pigeons were shot.

Headon, Simonon and three others charged at the same time were also ordered to pay £700 compensation to the pigeons' owner, Mr George Walter Dole, and nominal legal costs of £40.

The Clash concert at Liverpool Empire on July 13 has now been switched to King George's Hall, Blackburn. The original venue was scrubbed after the hall — manager cancelled the booking.

And there are still no London dates confirmed for the Clash, although a spokesman for the band said this week that they would be announced shortly.

# Laser danger

**TOP ROCK** groups have been warned that the widespread use of laser beams at concerts could be dangerous.

The warning came after a report by the US Bureau of Radiological Health, which says that groups may be unaware of the dangers of beams that are too powerful. Among groups monitored by the bureau were The Who, Led Zeppelin, Yes, Pink Floyd, Wings and the Electric Light Orchestra.

Already one group, America's Blue Oyster Cult, have been told to lower the intensity of their beams.

However the report did not alarm Genesis, who used £60,000 worth of laser equipment at Knebworth last Saturday. Said a spokesman for the band: "None of our beams shine into people's eyes... or anywhere on their bodies. The one very strong beam goes above the audience, so the fans needn't be worried."

# Real Thing

**THE REAL** Thing finish their current tour with two dates at Cheltenham Town Hall on June 30 and Aylesbury Civic Centre on July 1.

Afterwards, they will be spending several weeks finishing off songs for their next album provisionally titled 'Won't You Step Into Our World'. It's due for October release.

# 'Evita' fever

**WITH** 'Evita' fever hitting London in earnest last week, the double album of the musical written by Tim Rice and Andrew Lloyd Webber was certified platinum, on the eve of the opening of the stage show.

Meanwhile an original cast album from the show is to be recorded next month for earliest possible release. The album will be packaged in a silver gatefold sleeve and will retail at £4.10.

# Nolan Sisters' '20 Hits'

**THE NOLAN** Sisters release their new album '20 Giant Hits' this week backed by a huge TV advertising campaign.

The album contains their versions of hits like 'Mull Of Kintyre' and 'Chanson d'Amour'. A single, 'Don't It Make Your Brown Eyes Blue' is released simultaneously.

# Cornwall venue

**LIVE ROCK** and pop return to Cornwall on July 15 with the opening of a new 2,000-capacity venue in St Austell.

The New Cornish Riviera Lido will stage weekly shows throughout the summer featuring top name bands, opening with the Rubettes on July 15.

Said the Lido's manager, Mr Graham McNally: "St Austell was a top name in pop when it hosted groups like the Kinks 15 years ago. We are determined that it will be big again."

Other forthcoming attractions include: Goldie (July 29), The Larkers (August 5), and Sham '89 (August 19).

# Incredible again

**HOT** on the heels of the "psychedelic revival" the Incredible String Band are back!

Or half of them at least. Robin Williamson, half of the late sixties duo beloved of hippies everywhere has resurfaced

and last week he signed a new deal with Criminal Records.

As a result his first album for four years will be released on July 26. 'American Stonehenge' is a collection of American and acoustic music written and performed by Williamson and his Merry Band since the String Band split up in 1974.

There are also plans for Williamson to tour Britain in November.

# 'Obscene'

**NEW LABEL** Blue, an offshoot of Beggars Banquet Records, have run into trouble with their first release!

A single from "mystery star" Ivor Biggan and the Red - Nosed Burglar entitled 'The Winkler' Song (misprint) has been declared 'obscene' by EMI, who were told have distributed it.

Registered as newspaper at the Post Office. Published by Southern Publications Ltd, 45 Long Acre, London WC2E 9JF and printed by South Eastern Newspapers Ltd, Leekville, Wokingham, Kent, MK20 6SS.



ON YOUR screens soon, 'The Great Rock 'n' Roll Swindle', starring the controversial Sex Pistols! Pictured above is a scene from the official Sex Pistols film, showing the recording of 'No-One Is Innocent' (released this week) in Rio de Janeiro. Left to right are: Paul Cook, Ronald Biggs, Steve Jones and Malcolm McLaren.

## Vibrators bust

NEWS EXCLUSIVE BY TIM LOTT

THE VIBRATORS, who revamped their line-up earlier this year by changing guitarists and adding a keyboards player, have split up.

The decision came earlier this month following their last single 'Judy Says'.

Knox and Eddie, lead vocalist and drummer respectively, may continue under the Vibrators banner, but bassist Gary Ellis (who joined the band last year after Pat Collier left to form the Boyfriends) guitarist Dave Birch and keyboards player Don Snow will pursue projects separately.

Said Ellis: "The Vibrators were going backwards. The split had been welling up for some time and it had to happen. We were on a downward slide."

The Vibrators first came to prominence at the tail end of 1976, after signing to RAK. They released one single 'We Vibrate' before moving to CBS in 1977.

With CBS they released two albums, 'The Vibrators' and 'V2' and had a minor hit with 'Baby Baby'.

At press time the Vibrators' last gig was set for this Saturday (July 1), at a free concert at Guildford Surrey University. The band are due to appear at 10 pm.

## Magazine's single date

HOWARD Devoto's Magazine are to play the only London date on their forthcoming tour at the Theatre Royal, Drury Lane on July 23.

They'll be supported by the Zones, and tickets go on sale from July 3. One other date has been added to the tour which starts in Birmingham on Saturday, (July 1). Magazine play Malvern Winter Gardens on July 21.

## Whirlwind headline

Contemporary rockabilly band Whirlwind kick off their first headlining tour this week under the banner of 'The Teen Dream'.

Confirmed dates so far read: Folkestone Leas Cliff Hall, July 1, London Dingwalls 5, Bristol Granary 6, Lincoln AJ's 8, Newport Stowaway 12, Swansea Circles 13, Wolverhampton Lafayette 14, Dudley JB's 15, Christchurch (Dorset) 16, London Nashville 21 and 22, Bournemouth St Stephens Hall 26, Manchester Rafter's 28, Liverpool Erica 29, Newbridge Institute 30.

## Lindisfarne drop out

LINDISFARNE have pulled out of the July Wakes Festival due to take place at Charnock Richard, Lancashire on August 5 and 6.

They were to have headlined the event — one of the biggest in the folk calendar. But their manager said this week: "We are not a folk band and do not wish to be associated with folk festivals at all. And since the organisers have not promoted the festival we feel the whole event is a farce."

Lindisfarne still play this year's Reading Festival on August 26, as well as headlining at London Hammersmith Odeon on August 4.

## Kihn plus for Reading

THE GREG Kihn Band have been added to the Reading Festival line-up for the Bank Holiday weekend August 26, 26 and 27.

No full running order

for the three-day event has yet been announced and the much speculated Sunday appearance by the Patti Smith Group has yet to be confirmed.

Patti Smith's record

company, Arista, also refused to confirm rumours that Patti Smith would be undertaking a British tour if she and her group did appear at the Reading Festival.

## New recipe Heinz

SIXTIES guitarist Heinz, who shot to fame with the Tornados before starting a solo career, is set for a comeback!

His last appearance was at Wembley Stadium for the rock 'n' roll revival show in 1972 but now Heinz is lined up for a series of club dates in July. He plays London Lion and Key (Leyton) on July 2 and London Dingwalls on July 8.

And his most successful single, 'Just Like Eddie', is to be re-released by Lightning this week.

## 10cc man to produce

10CC member Eric Stewart is to produce Sad Cafe's third album.

Sad Cafe are the first band that Stewart has agreed to produce apart from his work with 10cc and co-production work with Neil Sedaka. The LP will be recorded in July at Strawberry Studios South in Dorking and is scheduled for October release.

## Heatwave +

SENSATIONAL British soul outfit 'Heatwave'

have added another London date to their current sell-out tour.

The 'Central Heating' crew play an extra date at the Hammersmith Odeon on July 3. Tickets are available now.

## Sarstedt

PETER SARSTEDT, back in the charts after a long absence with 'Beirut', plays the London Regents Park open air theatre on July 2.

Tickets are priced at £3, £2.50 and £2 and the concert will be recorded by Capital Radio for subsequent broadcast.

# Orbison back

RENOWNED sixties heart throb Roy Orbison returns to Britain in August . . . for a week at the London Palladium.

The American singer, famous for hits like 'Pretty Woman', 'Only The Lonely' and 'It's Over' plays his first major British venue for some years from August 21 to August 26. He'll be backed by the Ladybirds, and the Dallas Boys will support.

Tickets are available now from the box office and usual agencies, priced at £5, £4, £3, £2 and £1.50.

+ Orbison makes only one other appearance in Britain — at a Festival at Aintree Race Course on August 28, Bank Holiday Monday. He'll be headlining a whole-day event, and further details of supporting entertainments will be announced shortly. Aintree Festival tickets will cost £5.

## Four night Coyne

FOLLOWING his collaboration with Snoo Wilson in the musical 'England England' singer and composer Kevin Coyne is to present his own musical in London.

'Babble' — a cycle of songs without dialogue — gets a four-night run at the Rock Garden from July 31 to August 3. Appearing with Coyne will be Dagmar, formerly of Henry Cow, and Zoot Money.

'Women', the new album from Kevin Coyne, is currently being recorded and will be released in October.

## 'Roadrunner' man back

LEGENDARY sax man Junior Walker has signed a long-term contract

with WEA's Whitfield label, founded by former Motown producer Norman Whitfield.

Junior Walker, who with his Allstars, produced such hits as 'Road Runner', 'Shotgun' and 'How Sweet It Is' for Tamla Motown in the sixties, will be recording a new album in the near future.

## Child 2nd

TEENYBOP Idols Child release their second single this week. 'It's Only Make Believe' comes in a full colour bag with a tear-off coupon which can be exchanged for a full colour poster of the group.

## Thorogood

DUE TO "popular demand" American contemporary bluesman George Thorogood releases a new version of the classic 'Madison Shoes' this week, on Sonet.

## TOURS

OO CO, whose new single 'I Can't Talk Love On The Telephone Line' has just been released play the following dates in July: Paignton Theatre July 2, Southend Talk Of The South 11, Charlton Valentines 14/15, Yarmouth ABC 16, Sheffield Fiesta 17 / 22, Cleethorpes Bunnies 25 / 26, Worcester Hideaway Club 27 / 28 Blackpool Imperial Club 30.

THE SKIDS: High Wycombe Nags Head, June 30, London Stoke Newington, Rochester Castle, July 2, Hammersmith Red Cow 5, London Nashville 6.

DAVE LEWIS BAND: London Canning Town Tidal Basin July 1, Fulham Golden Lion 5, High Wycombe Nags Head 6.

DODGERS: London Marquee July 1, London Dingwalls 7, Kirkclevington Country Club 14, Middlesbrough Rock Garden 15, Bristol Granary 22, Exeter Routes 31.

UK SUBS: Putney White Lion July 4, Coventry Hand And Heart 7, London Rock Garden 10, London White Lion 18, London Ronnies 24, London White Lion 25, London Hampstead Railway Hotel 31.

IGNATZ: Cambuslang County Inn July 2, Kirkcaldy Dutch Mill 7, Dumfries Stagecoach 9, Edinburgh Tiffanys 10.

TRAPEZE added dates Maidstone College July 7, Nottingham Boat Club 8, Jackdaws Gray Topper 9, 31 Albans Words Club 15.

THE ENID added dates: Folkestone Leas Cliff Pavilion July 6, Colwyn Bay Dixieland Showbar 13. GEORGE McCRAE AND HIS NEWBORN BAND added dates: Hammersmith Palais July 3, Camberley Ragamuffins Club 7.

GLORIA MUNDI whose debut album 'I Individual' is released on July 7 play: Manchester Rafter's July 6, Middlesbrough Rock Garden 7, Nottingham Sandpiper 8, Swansea Circles 10, London Music Machine 11, Sheffield Limit 14, Birmingham Barbarella's 18.

JUNIOR BROWN: London Music Machine July 5 (with Black Slate), Harrow Road Factory 7, Stafford Bingley Hall 17 (supporting Culture), London Portobello Road, Acklam Hall 21.

WHITE OATS: London Music Machine July 3, Nottingham Sandpiper Club 7, Whitley Bay Rex Hotel 9, London Dingwalls 11, London Music Machine 12, High Wycombe Town Hall 14, Graves End Lion 15, London Stoke Newington Pegasus London Covent Garden Rock Garden 21, London Fulham Golden Lion 22, London Kennington Nashville 27, London Islington Hope And Anchor 28, London Stoke Newington Rochester Castle 30.

FRINGE BENEFIT: Weymouth College Of Education June 30, Lytchett Matrowes Chequers Inn 5, Bude Headland Club 15, Poole Chequers Inn 22, Middlesbrough Marimba Club 27, 28, 29. THE JOIT, whose debut album 'The Joit' is released shortly play: London Harlesden Roxy July 1, Birmingham Town Hall 20, Newcastle Mayfair 21.



# Almost Summer

Celebrate the arrival of summer with a copy of this album by CELEBRATION featuring Mike Love.

If you've had your ear to the sand lately then you'll have heard the title track "Almost Summer." Also featured is the John Sebastian classic "Summer in the City" and the soon to be released single "It's O.K." written by Brian Wilson and Mike Love. Also on the album is "We are the Future," sung by High Inergy.

MCA RECORDS

MCA Records, 1 Great Street, London W1

MCF 2840

# TALKING CLASH

THE CLASH — a band with honesty and commitment, playing for the people, or just another bunch of hollow, would-be superstars? RM set out to find the truth — from the mouths of the group themselves.

Unfortunately, the group's vociferous manager, Bernie Rhodes, also turned up for the summit conference. But between his increasingly silly interruptions, the group's spokesmen, Mick Jones and Joe Strummer, came up with some interesting answers . . .

RM: Joe, I want to ask you about your Rosso Brigado T-shirt. Why did you wear it to the Anti-Nazi League Carnival?

Joe: I wore it because I didn't think they were getting the press coverage they deserved. Personally I think what they're doing is good because although it's vicious and they're murdering people — you know, they go around killing businessmen and the people they see as screwing Italy up — well, I think what they're doing is good because it's a brutal system anyway, and people get murdered by the system every day and no one complains about that. But when some fat businessman is shot down in the street, everyone is horrified, right.

After they shot Italy's answer to Winston Churchill, Aldo Moro, every day after that they shot down a new businessman. And it ended up on the back page of the Evening Standard, like who won the greyhounds and who got shot in Italy today. So I wanted to have my photo taken in it, and put it in the papers. Which of course it wasn't.

RM: Why do you think no one mentioned it?

Joe: I don't think anyone could see it!

RM: I didn't notice it until someone from Rock Against Racism told me about it.

Mick: They were saying: 'How dare you play the Anti-Nazi League gig in a stormtrooper's outfit!' I was wearing a BBC commissioner's hat which we nicked when we did the TV show, black shirt and black trousers. And all of a sudden I'm in a stormtrooper's outfit. And they're saying to me: 'You're disgusting.'

(Pause as Joe and Nicky kick each other under the table.)

Joe: We're not finished, you know. You wait till you hear this record. You'll jump on the table.

RM: Yeah, we have been waiting for the album. When's it coming out?

Joe: It's coming out in early September. The second week in September.

Mick: Or something. It's coming out soon.

RM: Is it finished, then?

Joe: We've finished most of it. I've got two more to sing, he's got one more to sing. And there's a few guitars to do.

RM: Back to the T-shirt thing — you once said you don't want to be like politicians, but surely doing something like that is being political?

Joe: Oh yeah, it's being political, but I mean, the bad side of politicians is that they're all crooked and corrupt. They're all going about scratching each other's backs. It's just that we've got a tendency to write songs about the rest of the world, you know what I mean? If I write a song, I don't write about the lovely girl I saw, I write about other things. He (Mick) does a bit more than I do.

Mick: Yeah I do.

RM: Did you read what Jimmy Pursey had to say about you a few weeks ago?

Mick: I read what you said about us.

RM: Yes, I tended to agree with him.

Joe: I think Jimmy's a bit of a rip-off because what he does is, he has an argument with himself, a fake

one. He says: 'Well, I was talking to a member of the Clash the other day, and I said this, and he said this' and he's just making it up. We never had that argument with him. He does it all the time. I mean, he's probably doing it sincerely but . . .

Mick: I think they're a good group and they'll do really well. I think you probably set him up for some of that anyway, because you said (puts on a posh voice): 'I am really very much in agreement with him.'

RM: What I was saying was this. Jimmy said he felt you were letting the kids down by not playing live gigs recently, and I agreed.

Mick: We've played to the kids more than he has.

Joe: Sometimes you gotta play, sometimes you gotta sit down and work out what to play. There's no use going out and playing rubbish.

Mick: We haven't had a lay-off since Christmas, 1976.

Joe: We want to release an album that's 10 times better than the first one, and then one that's 10 times better than that. Like the Jam and the Stranglers, they were rushed into theirs.

Bernie: You mentioned something

Joe: Oh no, you shut up, you go on for 20 minutes.

(The tape is switched off till Bernie shuts up.)

Joe: We came out with this thing, we was helping groups. Normally in this business, people pay — if you want to support Black Sabbath, you've got to pay x thousand quid. We took groups on tour, and we were paying them, we were subsidising everything, just like the Pistols have done for us on the Anarchy tour, although we had to pay them back later.

Bernie: The Buzzcocks and all those bands, we paid everything for.

Joe: Jimmy comes on like this,

and Tom, and sitting behind Tom is Pink Floyd's management, and behind Jimmy is Mungo Jerry's management. And sitting behind us we've got (points to Bernie) him! You know what I mean? It's supposed to be right on and different and new, but if you look behind, it's just the same c— passing on the same money.

RM: But you've got CBS behind you. What's the difference?

Joe: We nearly had to cancel our tour because they wouldn't lend us the money to pay for the PA. That happened yesterday. Me and him was round there, and he was going: 'We'll have to cancel the tour then' and they said: 'Alright, alright, we'll give you the two grand.'

RM: Why aren't they behind you then?

Bernie: Because Bob Dylan's in town.

Mick: Oy, hold it, that's enough of that. Show some respect.

Joe: What, about Bob Dylan? Oh yeah, he's the only one of the group going to see Dylan. Next question.

RM: Let's pretend Bernie isn't present. How are relations with Bernie? We've been hearing rumours.

Joe: Sometimes it's stormy, you know. The rumours are a load of bollocks. There's all kinds of bastards trying to take us over, because they see they can make a few bucks out of us. They started these rumours they're trying to drive a wedge between us and Bernie.

Mick: We love Bernie really.

Joe: Yeah — even if he is short. We argue a lot, you know, because we're called the Clash and we have them. People say they ain't gonna last long like that, but we've been doing it for nearly a couple of years.

RM: What do you argue about?

Joe: Everything. We argue about

dates, tours, songs, shoes, socks, shirts, television programmes, telephone bills, everything.

RM: Ah, talking of TV programmes, this is another thing Jimmy was talking about.

Joe: What — 'Top Of The Pops'? Yeah, this is the real argument, right.

Mick: The real answer is that they only f— asked us once, and the f— record went down the next week! Anyway, we wouldn't be on that f— programme, it's a load of f— shit.

Joe: What's the point? You're just perpetrating it. I can see the point of going on 'Revolver', even though that thing with Mickie Most in your paper was really sickening. I can see the point of going on 'Revolver', because it's trying to start something new and it's a real gig, you know, it seems like the people are actually listening to the bands. But being on 'Top Of The Pops' and miming away is just perpetrating it, I would rather shoot our ammo into something new or not shoot it at all.

RM: But his argument was that he could change things better from the inside.

Joe: That's a load of bollocks. Top Of The Pops will still be there when Sham are down the drain.

Mick: that's what we thought when we signed to CBS. No, that's what the excuse given was. Oh, we can do much more work from the inside, when the point was, we also wanted to make records.

Joe: You can't go with a group unless you've got the dough to make a record and go on a tour, and the amount of dough for that, that comes to 50 grand. That's what we had, and that's where it went.

RM: So what's your financial position?

Joe: Terrible.

Mick: Fair to middling.

Joe: Me and him (Mick) are better off than him and him (Nicky and Paul), because we work harder.

Mick: We're not really very well off. What do you mean, our personal situation?

RM: No, as a group.

Joe: Well, I'll tell you what our finances are, our finances are that we had to borrow two and a half grand to go on this tour next week. If we hadn't managed to borrow that, we wouldn't have managed to go on the tour.

Mick: Yeah, we're doing all right.

RM: What about America? Presumably you'd have to borrow money to get to the States?

Joe: Sure we would. We had the chance of doing three dates in America in the middle of this month, but we had to knock it on the head because CBS just weren't interested in supporting us.

RM: Why not?

Joe: Because they want us to go over later and do it properly. Which is what we're going to do.

RM: So they were acting in your best interests?

Joe: I don't know, I don't think they know if they're coming or going. Every decision they've made seems to be the wrong one, ever since we've been working with them. They don't have anybody in the company who could make a decent decision.

RM: Do you regret signing with them?

Joe: Nah, all companies are the same. They're as bad as each other. We've never been with another company, so I haven't got anything to compare it to. It's just, like they released rubbish, they picked the worst track off the album to release as a single. With us, they don't know who we are, or what we're about or how to deal with us, they still don't know. All companies are as bad — they're all after money. If you move records they're prepared to smile at you.

RM: So haven't you sold enough records to earn a smile?

Mick: No, not actually.

Joe: No, not compared with Bob Dylan.

Mick: They bought David Essex a motorbike last year, and we got a set of building bricks. He was charging five quid a ticket for that posh pantomime he did, that's why he got a motorbike. I think they actually like to let people believe they're still happening till their money runs out. David Essex is probably going round in his limo, still under the impression that he's like the most happening thing in the universe. And they let him believe it, you know, because it keeps him quiet, because the more of that kind of stuff you've got, the more the chances are that won't be thinking that you're going to be uncomfortable for a long time in the future.

RM: But David Essex will always be comfortable.

Mick: No, no, I mean like it's your soul, I mean you'll always think, well blimey, if only I'd seen the error of my ways before . . . On the other hand, if they give me a motorbike, I won't refuse it. But I will flog it.

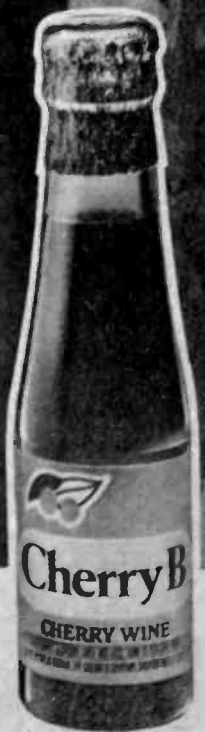
RM: Another quote I saw somewhere was: 'We'll never get a



THE CLASH

TERRY LOTT

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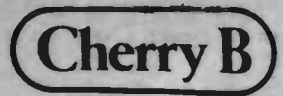
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## Clash talk

Top 10 hit because they won't let us.'

Joe: What I meant by that was the radio playlists. Unless it's played on the radio you might as well forget it. And I can't see anybody ever playing Clash records on the radio.

RM: Why?

Bernie: Because the music press hasn't backed us up, no one else has backed us up, we're just five people working very hard. And you can't have five people working against maybe twenty thousand.

RM: Don't you think that's a bit paranoid?

Joe: Better to be paranoid than pathetic.

Mick: The last time we phoned up Doreen Davies to say why aren't we on the playlist, she said: 'Well, it isn't exactly the sort of music you can work to.' And as an afterthought she added: 'Well, you lot don't work anyway, do they?' Well, why is that? Is our record too fast?

Bernie: It's not paranoid, it's realistic. The press at the moment are paranoid people, we ain't, we're dealing with it, right, we're getting on with it.

RM: Why do you think it is they still dislike you? Is it just a hangover from the punk thing, or are you still doing something to get at them?

Bernie: Of course we are. It's the naughty boy syndrome. If you're a good boy you get rewarded, if you're a naughty boy you get smacked. Art reflects society, and if Radio One reflects society, then you've got what you deserve.

RM: Yes, but every group around hates Radio One, so what makes you any different?

Bernie: We're not trying to be better than any groups, we're just trying to do a job that other groups maybe find it hard to do.

RM: What?

Bernie: Like — get on with it. Joe: Like make real records. Records that deal with real things. We're trying to be the best group in the world. A punk rock group. A group that don't shrink out when it comes to it. Like telling the truth as

we see it, and not being paid off. They offer you a bite of the big apple.

Mick: They've offered us every apple.

Joe: The say: 'If you change the words on this single, boys, you could have a hit.'

Mick: They say you could have the biggest hit in the universe if only you took the words piss and shit out of there.

RM: Right, I know everyone's asked you this, but can you explain just why the album has taken so long to record?

Joe: Because records cost so much that we want to make damn sure that every groove on that record has something brilliant in it. If it takes us a year to do that, then let it.

Mick: As we said before, we ain't gonna be pushed into bringing out dross.

Joe: It's so easy. That's another way the record company works for you, right — it pushes you into a situation where you maybe don't want to go. You've got to be strong to say: 'No, this isn't good enough.'

Mick: We did a John Peel session, right, and we worked all day and night on it, and in the end we had to stop it because it wasn't going right.

And they said to us: 'There's only one group in a thousand that can't actually do it', and 'If you don't put it out, you may not get on it again' and we said: 'You should be supporting groups who won't put out rubbish, rather than saying that sort of thing, so you can take your 1930s microphones and stick 'em up your BBC arse!' I mean, the guy was OK about it, he put it down to drug-taking, but what we were complaining about was that.

Joe: It sounded terrible.

Bernie: How many copies of Record Mirror do you sell?

Joe: Oh my God. Bernie, go out and get some sandwiches.

(This leads into a long, rambling tangent from Bernie).

RM: Bernie, why do you always insist on interrupting? Why can't



JOE STRUMMER

TERRY LOTT

you let the group talk for themselves?

Joe: Because he loves talking. He can't resist it. He'd rather be here, butting in than sitting at home watching telly.

Bernie: Well, they're talking, aren't they?

Joe: Not when you're butting in.

Bernie: Sorry, you didn't send me the rules.

RM: Anyway, what do CBS think about the delays with the album?

Mick: They think we're the laziest bastards in the world. We used to be a group. What a f---cheek! Why am I even defending this rubbish? I tell you what, I'd like to see any of those people who do attack us, staying up as long as we f--- have to, day after day. Cos we love it, right. I'd like to see all those who say we're lazy do half as much. Even when you're not involved with the actual mechanics of making something, you heads' full of it. A whirlpool of nonsense.

RM: Have CBS done anything to speed you up?

Joe: No, nothing, they're just getting worried, I think. They think we're going to have a big argument with them. They seem like misers.

CBS.

RM: How do you plan on attacking the American market?

Joe: We're going to get long wigs and satin loon pants, and we're learning Ted Nugent riffs. We're going to get a laser show.

Mick: We're going to get heavy metal and put make-up on.

RM: I can't really see the Americans understanding you.

Joe: They're a bit slow you know, but they'll get there.

Mick: There's one or two quite bright ones.

RM: One thing I wanted to ask you about was your song, 'When Johnny Comes Marching Home.'

Joe: 'again, Hurrah, Hurrah' (the English Civil War). It's an old American Civil War song. One day it just popped into my head for no reason, and I just started rhyming it.

RM: What do you mean by the English Civil War?

Joe: What I was trying to say is that the war's just around the corner — the English Civil War — so Johnny hasn't got far to march. That's why he's coming by bus or underground.

RM: Which English Civil War?

Joe: Well, for example the one that happened the other week down at Tower Hamlets. All those people attacking them other people. Plenty of people think that sort of thing is a good idea. I was reading about that tennis player.

RM: Oh, Buster Mottram.

Joe: yeah. He was sitting there in a club full of people going: 'Right, you tell 'em, good for you mate'. And there's the Monday Club. There are plenty of people who agree with rampaging down the street doing people in just 'cos they've got a different colour. Plenty of people. And like in 10 years' time, the country's going to be divided between those who think it's a good idea and those who think it's a bad idea. So it's a folk song, that's all.

RM: What do you think about the people who say the power of the Front has been exaggerated?

Mick: In 1928, right, Adolf Hitler got 2.8 per cent of the votes. By 1930, right, there was no one voting for anyone else. That was only a matter of 10 years.

Joe: By 1933 he was Chancellor.

Mick: The National Front thing might have been slightly over-emphasised, but the whole thing is a much bigger ball game than just the Front. It's more than that.

Joe: The song also takes the piss out of the people who say: 'Oh yeah, it's gonna happen'. Cos it goes: 'Aha, haha, I told you so, hurrah trala', says everyone that we know.

And then it goes on to make the point, but who did anything about it?

We played a gig in Birmingham a week after the Anti-Nazi League rally, right, and it was on the front page of the Sun, right, some white guys in Wolverhampton opened a car window and fired a shotgun at a bunch of West Indians.

Mick: It happened the night we were playing there. We went out the next morning and read about it in the paper.

Joe: If people go firing shotguns at you, the first thing you're gonna do is

# THE WAR OF THE WORLDS

'The War Of The Worlds' is widely recognised as one of H. G. Wells' most original and inventive science fiction stories. Now this compelling novel has been transformed by Jeff Wayne into a masterful 2-record set with narration by Richard Burton and the voices and music of great artists like Julie Covington, David Essex, Justin Hayward, Phil Lynott, Jo Partridge and Chris Thompson.

The 2-record set comes complete with a full colour 16 page booklet illustrating the story.

The first single from the album is 'Forever Autumn' featuring Justin Hayward.

the classic science fiction story becomes a brilliant adventure in words and music





get your own shotgun. I mean, that's how it escalates. Think what the atmosphere must be like down Tower Hamlets - what are the Bengalis piling up to protect themselves with? It ain't gonna be bits of tick.

**RM:** So you think it's still escalating?

**Joe:** Sure it is. Sure it is.

**Mick:** I was talking to some guys who were actually down there, and they were saying it was just a personal problem, but now the media's got hold of it, they were very well aware that the papers are gonna be down there and they can get their pictures in the Sun. The same thing happened down the Kings Road in the summer. It could be just that we're changing the area from Kings Road to Brick Lane. I don't think they care about politics, they just see it as toughies and weak people, right, and they don't see it in terms of any political thing. Whereas in Italy, they make their political allegiance at about 16.

**RM:** What's your reaction to kids doing that?

**Joe:** What, bashing Pakis? I f--- tell 'em to lay off.

**Mick:** I tell 'em to lay off. I said to them, you're just doing it for the papers.

**Joe:** They should go down the House of Commons and bash up the people in there.

**Bernie:** Or Radio One.

**RM:** Do you think you've changed any of their attitudes?

**Joe:** Well, it depends on whether they want to pick up on the words in our songs. But if they don't want to, they don't want to. You can't force them to listen. You can only do so much, you can only sing and play.

**Bernie:** You can take a horse to water.

**RM:** Have you got any evidence that they've put your words into actions?

**Bernie:** Your circulation has zoomed up since people got into that kind of comment instead of just singing about my girlfriend.



MICK JONES

TERRY LOTT

**RM:** But you've still got kids beating up Pakistanis.

**Bernie:** There's a lot of Pakis who deserve it.

**Mick:** I don't think anybody deserves that.

**Bernie:** But people are getting bashed up everywhere. Cromwell started bashing people up. We're not talking about mushrooms.

**RM:** What ARE you going on about, Bernie?

**Bernie:** Rats in a hole. You take a drive round Ealing, there's so much space - you drive round the city, and everything's so concentrated.

**Mick:** You should move all the skinheads out to suburbia.

**Bernie:** Give them all a nice house, a lovely council house.

**Mick:** You're going to do this, I suppose.

**RM:** So who's going to put up the money?

**Bernie:** I can't afford to put a PA together.

**Mick:** They give them nice houses out in Stevenage, new towns like that, and they become instant ghettos.

**RM:** Anyway, after what you've said about the political

situation, will you continue to support Rock Against Racism?

**Mick:** We were going before they were!

**Joe:** We are we. F--- Rock Against Racism.

**Mick:** We've never needed to affiliate ourselves with little organisations. When they came out with RAR everyone was going yeah.

**Joe:** Not at all! Not at all. They've got the Socialist Workers' Party pushing them. We've been doing it our own way, we don't need an organisation to back us up.

**RM:** We just do it when the way we live, you know what I mean. We started playing reggae when everyone was saying white men can't play reggae, just like they used to say white men can't play the blues. On our tours we took lots of heavy dub stuff the kids had never heard.

**Mick:** In Scotland they'd never heard it. They were pretty amazed. In a lot of those places, they don't even know there is a problem. In Scotland they say: 'Oh we don't have the National Front up here. What's that then?'

**Joe:** Let us ask you something.

Let's ask you why you think we're finished, that you're so costly in agreement with Jimmy.

**RM:** I didn't. I said - oh hang on, let's see the quote.

**Mick:** What about what you said about 'White Rio'?

**Joe:** I think you were a bit hasty in saying we were finished just because of one naff gig. Every group does naff gigs.

**Mick:** I thought it was all right.

**Joe:** I thought it was naff.

**RM:** What?

**Joe:** The Anti-Nazi League gig.

**RM:** Right. I was disappointed with that gig. I didn't say you were finished. I just said I was disappointed with that gig.

**Mick:** You'd better blame the Rock Against Racism sound system, because we were f--- great.

**Joe:** They turned it up for Tom Robinson. Anyway, if you want to know about all these groups and Rock Against Racism, the truth is that we had the plugs pulled on us. We've got it on film.

**RM:** Look. I don't care what sort of inter-group politics was going on backstage. I watched you from out front, and from there, the Clash didn't sound too good.

**Bernie:** Yeah, but you're a cynical jaded journalist.

**RM:** I'm not a cynical jaded journalist, any more than you're a cynical jaded manager.

**Joe:** Or we're a cynical jaded group.

**Joe:** You are, because you get all your records free, and you get to meet all the stars.

**RM:** So that's one of the perks of the job, like one of the perks of your job is getting to travel round the world.

**Joe:** Yeah, but if you had to part with your own money, it would be a different thing.

**RM:** I agree, but what can you do about it? It's just as bad for you to prejudice us as it is for us to prejudice you.

**Bernie:** So why don't you say what you mean?

**RM:** What? We do.

**Bernie:** Do you know what you mean?

**RM:** I don't know what you mean.

**Mick:** If you hate the group, say so.

**RM:** I don't hate the group. I was disappointed in one gig, and since it was the only gig you'd done in six months, it was all I had to judge you by.

**Bernie:** We trusted people, because they said they were from Rock Against Racism.

**Mick:** And I don't think you should disclaim that, because it would make an admirable cause into a shambles. It was a very important thing from where we stood, but it was still an admirable try. And on the next tour, we'll put it right, without another group pulling the plugs on us.

**Joe:** I think the reporting on the whole affair was really shallow because

**Mick:** No one mentioned that other groups hired lots more bodyguards than us. I think it's important considering we couldn't get a glass of water backstage, but the others could.

**RM:** Yes, but again that's backstage politics. You can't have it both ways - on one hand you're saying the event was more important, and on the other you're saying I should have gone into all that sort of squabbling.

**Mick:** We weren't particularly squabbling, we were eating shit. What I'm saying is you should understand all the facts, right, but it doesn't bother me that we looked bad, or anything, because the event transcended all that stuff.

**RM:** Agreed.

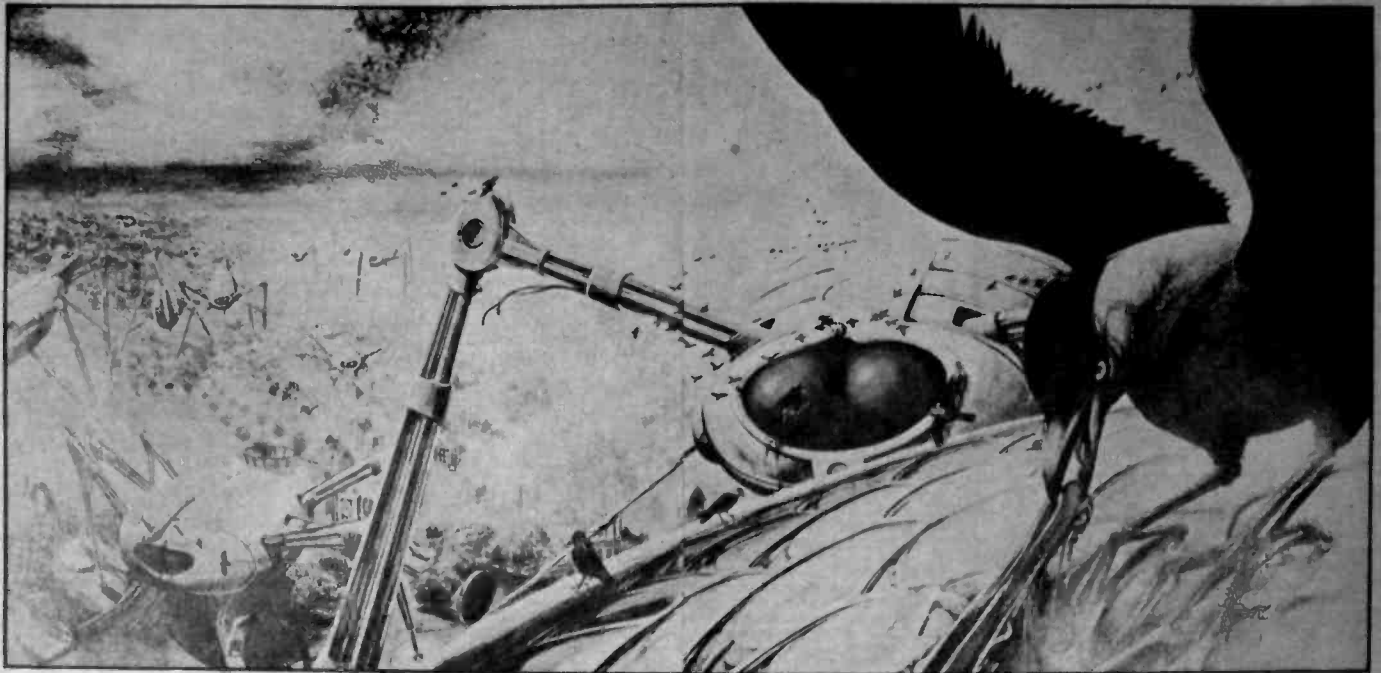
**Joe:** This is costing me £50 an hour. I have to go to the studio.

**Joe:** leaves. The interview then disintegrated into a general confusion, with Bernie taking over answering the questions, making unfounded accusations, and generally making a complete pral of himself.



- Listed tracks include:  
 The Eve Of The War  
 Horsell Common And The Heat Ray  
 The Artillery Man And The Fighting Machine  
 Forever Autumn  
 Thunder Child  
 The Red Weed And Parson Nathaniel  
 The Split Of Man  
 Brave New World  
 Dead London  
 Epilogue.

Composed, Orchestrated, Conducted and Produced by Jeff Wayne.



# Sounding out Wells

ROBIN SMITH meets Jeff Wayne who masterminded and wrote a musical interpretation of H. G. Wells' 'War of the Worlds'.

**'ORRIBLE CREATURES, Martians. Roaming around the countryside in giant war machines zapping hell out of the local inhabitants. The only good Martian is a dead Martian, or so science fiction writers would have you believe. A pity, they're probably quite friendly and cuddly really**

Back when space travel was an impossible dream, H G Wells wrote a rollicking yarn called 'The War Of The Worlds' foretelling laser beams and an interplanetary dust up. Now, in stunning packaging, comes 'Jeff Wayne's Musical Version Of The War Of The Worlds'. Richard Burton narrates the album and artists include Phil Lynott, Julie Covington, David Essex and Justin Hayward.

Jeff, who is a composer arranger and producer, was looking for a musical concept and his father suggested Wells' book. Jeff spent ages wandering around the Surrey countryside where the book was set and production took three years to complete. Before work could begin on the album, a lawyer had to track down who owned all the rights.

"I've been asked why I didn't do a more modern book," says Jeff.

"The War Of The Worlds' outshines some of the science works today. You can call Wells a visionary, his writing style has stood the test of time and will continue to do so.

"Yes, being invaded from space is a possibility, who's to say that anything out there is necessarily friendly? Look at what we do to ourselves on our own planet. We're sharing the same resources and yet we just don't get on that well together. One of the songs on the album is called 'Brave New World' and the message is hope that we can get things together. Maybe unite against a common enemy."

Jeff says that he's ploughed all the royalties he's made from producing David Essex into the album and that

the meisterwork has been a labour of love.

"I must have spent 75 per cent of my time on the album over the past three years. Maybe we could have used more names on the album, but I didn't want to do it that way. I wanted to use people who I thought would express genuine interest and have sympathy with my interests and the ideas expressed in the book.

"Richard Burton was appearing in a play called 'Equus' and was getting a bit bored between performances so he asked his wife to go and get some books. One of them was 'The War Of The Worlds' and he really liked it, so he was more than willing to narrate the story.

"I think the musicians on the album found it a challenge to stretch themselves and sometimes get away from the stuff they normally play. When you're conjuring up images of Martians destroying human beings then you have to make an adjustment."

Pretty soon, there's going to be a plethora of Martian toys and jewellery on the market. Airfix have also expressed interest in bringing out plastic construction kits. Jeff also hopes that one day he'll be able to mount a spectacular stage show with life size models of the war machines and laser effect. Construction plans for the machines have already been made and the effects should outshine even those of the ELO.

"I saw ELO's show and I was really knocked out by it," says Jeff. "A War Of The Worlds' stage show is certainly feasible but I wouldn't like it to be turned into a film, unless it was to be a cartoon. Cartoons are a flexible surreal medium and offer more scope than an ordinary film. Technically, I found 'Close Encounters' superb, but the film was boring. At the end Spielberg should not have shown the aliens and allowed us to use our imaginations. He answered too many questions. On 'The War Of The Worlds' I'm posing questions but I'm not answering them all. I hope that people will go home with album, put it on the



**Pretty soon there's going to be a plethora of Martian toys and jewellery on the market**

stereo, close their eyes and conjure up images in their brains."

Jeff admits that he might be taking something of a gamble with the album. But sales are going well and a London store has put up a three dimensional display in one of its windows. Over the years, Jeff has built up a mini-financial empire that includes publishing, merchandising and electronics. If you want to use the World Cup logo, then you come to one of his companies and pay a license fee.

"I haven't got a huge empire but I'm doing alright," he says. "Over the years I've never been bankrupt but in business you feel like a gambler and that can be very exciting.

"You have to avoid people telling you you're marvellous then ripping you off the next day. The success I've had I put down to common sense."

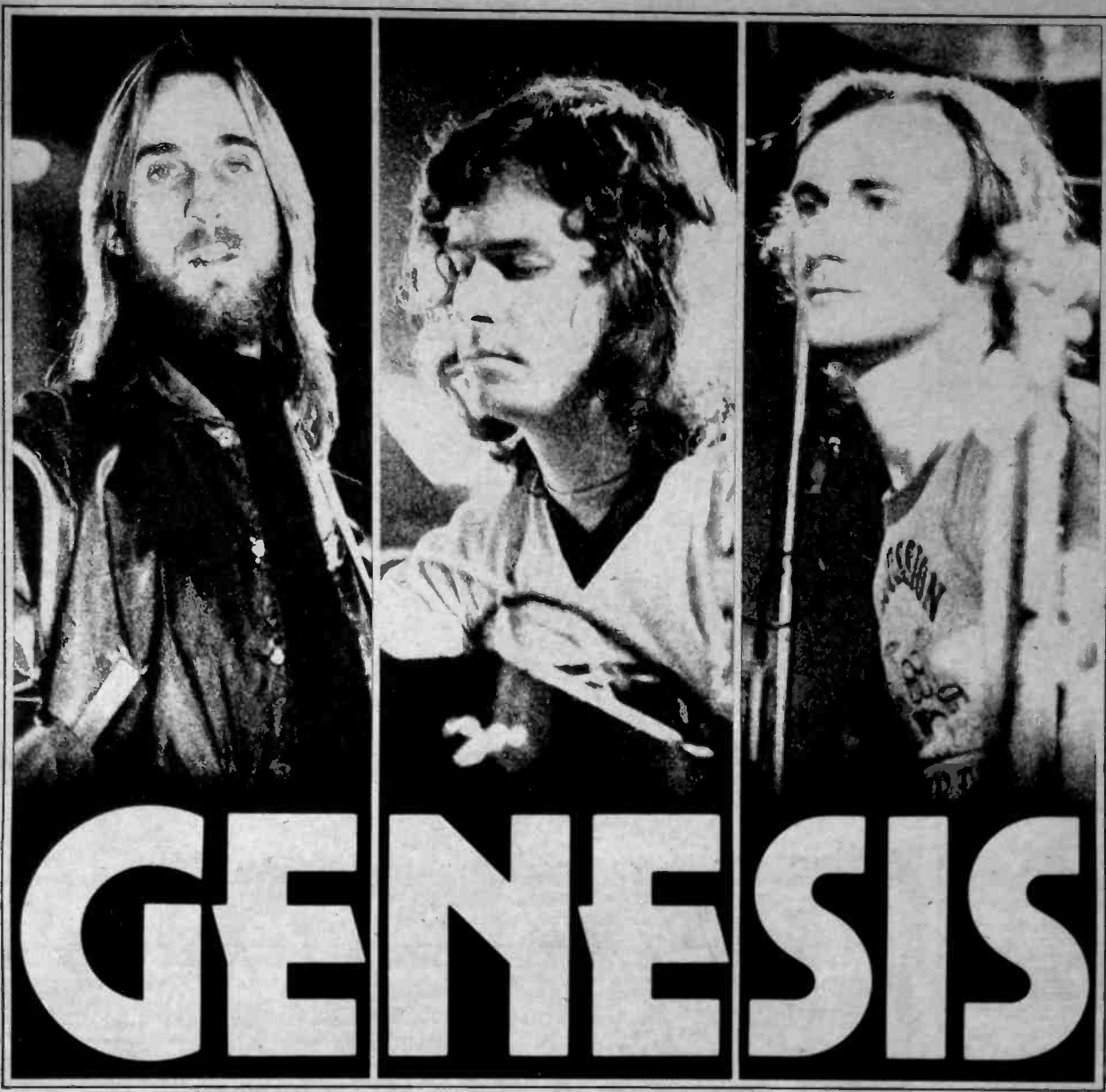
Some years ago Jeff studied to be a journalist. He also coached tennis but realised that everything else would have to take a back seat for music.

"I would advise people to get into a recording studio and learn how to do things from the bottom, start at something lowly like a tape operator. That way you can get a feel of how things run and be part of that pulse."

So what of the future? Are you planning a whole series of sci-fi concept albums? The field is limitless.

"I think that this album has been a good tribute to the book and the man. There's a convention in Newcastle where Wells' son Frank will be speaking about his father's work, so I'm hoping to meet him. We have been looking at some more books but as soon as you announce that you want to use a book, somebody else immediately jumps out and buys up all the rights in order to stop you. Film companies employ a team of people whose specific task it is to do that. It's possible that we might use an original piece of writing."

"But my wife is expecting a baby soon, so that's your next big production."



A NEW SINGLE, OUT NOW

# 'MANY TOO MANY'

C/W 'THE DAY THE LIGHT WENT OUT'  
'VANCOUVER'

Produced by David Hentschel  
& Genesis



Marketed by Charisma Records

# SINGLES

# PISTOLS' CIRCUS HITS TOWN

THANKS TO the wild success of a party for Radyio the previous evening, and the amount of alcohol imbibed, this week's singles' reviewer, Ros Russell, had to be assisted by Tot Taylor and Simon Boswell from Advertising. To start off on a high note, we have

### SINGLE OF THE WEEK

**THE SEX PISTOLS AND RONALD BIGGS: 'The Biggest Blow' (A Punk Prayer By Ronald Biggs) (Virgin VS 22012) c/w 'My Way' by Sid Vicious.** A superb publicity stunt. So Malcolm has turned the Pistols into a circus.

**Simon** - It's very well produced, and it achieves what it sets out to achieve. It's quite funny and has a good chorus. The lead guitar is like Chuck Berry revisited.

**Tot** - Like all punk records. I think it's got more melody than most of their songs, but I don't like the Sex Pistols and never have. Also, I met Steve Jones outside the Marquee and he asked me if I was looking for a fight.

**Simon** - the Sex Pistols are in the fortunate position of not being taken seriously and that undermines the shock effect. Because you expect it of them, you find it amusing. It doesn't pretend to be anything other than it is. And as for Sid's truly brilliant contribution.

**Simon** - It's brilliant! (Hysterical laughter as Sid wanders about the scale looking for the right notes.)

**Tot** - It would have been better if it had all been slow, like the start, instead of speeding up. I think he sings it almost as good as Frank. In fact, if Sid and Frank could get together and do a duet, it would be the record of all time. It's much better than I thought it was going to be.

**OD-STAR SINGLES OF THE WEEK ANDY ARTHURS: 'I Can Delect You' (For A Hundred Thousand Miles) (TDS 3).** Simon - Brilliant drum sound, should be a big hit.

**Tot** - If it gets on the radio. He has a lovely voice, a great singalong chorus.

**JUDY TZUKE: 'For You' (Rocket ROKN 541).** Tot - It sounds like Judie Sill, I like it.

**Simon** - It sounds boring. Casting a deciding vote, I didn't like it either.

### DISAPPOINTMENT OF THE WEEK

**THE CLASH: 'White Man In Hammermith Palais' (CBS S6383).** The Clash go reggae and it's not very inspiring. I think it's a weak song.

**Tot** - They're supposed to be all political, but you can't hear the words, so what's the point? It's so repetitive. Anyway, the only reggae record I ever liked was 'Young Gifted And Black'. If it didn't have the Clash written on it, it could be anybody. They should have done 'Janie Jones'. But the backing vocals are sweet and melodic. I



don't know why they don't get a good producer. Simon - They're just paying lip service.

### NEW WAVERAMA OF THE WEEK

**HUMPHREY OCEAN & THE HARDY ANNUALS: 'Whoops A Daisy' (SUN BUY 29).** Tot - Ian Dury? You don't need another Ian Dury. They should have put out another Yachts single instead. How can they do that? Simon - It's like 'Come To The Cabaret'.



**KRYPTON TUNES: 'Limited Vision' (Lightning GIL 346).** The sleeve says 'Limited Version' and it should be. It's not worth putting out. After much head scratching we decided it sounds exactly like a Stranglers' riff, but the band's name's good.

**THE REALISTS: 'I've Got A Heart' (SUN OFF 4).** Tot - It sounds a bit like Dwight Twilley in his post Sparks' phase.

**THE MEMBERS: 'Solitary Confinement' (STIFF OFF 3).** It sounded to me as if they were singing in a deliberately thick style. Tot - I know a couple of them and they're really intelligent, not dorks at all. Simon - Social comment.

### HOW DID THEY GET IN HERE RECORDS OF THE WEEK

**THE KRAUTS: 'Holiday In Germany' (RCA PB 5540).** Tot - Sounds like Kenneth McKellar. Simon - Sounds like Terry Dactyl. Together - It's not as good as 'Ich Liebe Dich'.

Well, I liked it, even if it's not as good as John Dowle's 'Tourists'. **CHIEF INSPECTOR JACQUES CLOUSEAU ET LA MUSIQUE DE L'ACADEMIE DE LA SURETE: 'Thank Heaven For Little Girls' (United Artists UP 36406)** Simon - Smash, that's an order. **THE KENNETH MCKELLAR FILTHY RECORDS AWARDS**

**THE KENDALLS: 'I'm A Pushover'**

## The Biggest Blow A PUNK PRAYER by Ronnie Biggs

(Polydor 2059 026). Tot - It's about you Simon. Horrible, can we take it off?

**DC LARUE: 'Do You Want The Real Thing?' (Pye 7N 25743).** Tot - I hope this isn't sexually suggestive, I don't like records like that. The only people who can get away with that is Jane Birkin and Donna Summer.

**SALLY J: 'Secret Love' (Birds Nest BN 107).** The same as before, but speeded up.

**CHARO & THE SALSOU ORCHESTRA: 'You're Just The Right Size' (Salsoul SSOL 110).** Tot - I think it's disgusting.

**Simon** - It IS disgusting. This record's the wrong size, by about three minutes. **THE JOY: 'Come Running' (Fantasy FIC 139).** Oh no, it's getting like that.

**Shelia: (How did she get in here - ED) It's a horrible version of the Van Morrison song from the 'Moondance' album.**

**TONY JACKSON: 'Come Again' (Strike STEP 1).** An EP which sounds as though it was recorded in a zinc bucket.

**Tot** - It's got a good start, sounds like the Shadows. The optimism is quickly dispelled as the dreadful lyrics roll out - "It's been nice having you / I hope you've enjoyed it too / So if you want / You can come again." Hysterical laughter

(PAUSE FOR KENNETH MCKELLAR INTERMISSION - NOT FOR GENERAL RELEASE)

### OH GOD, NOT ANOTHER ONE OF THE MC CARTNEY FAMILY RECORDS OF THE WEEK

**KATE ROBINSON: 'Tomorrow' (Anchor ANC 1054).** This lady is Paul McCartney's 18 year old cousin, but I don't think much of his talent has gone in her direction. Her songs are pretty, but ineffectual.

**Tot** - Why didn't they send a picture? I want to know what she looks like. **Simon** - She should have done 'Yesterday'.

**Tot** - I quite liked it, it's got a nice bit in it... ah! It's from 'Lost

Horizon', that's why I liked it. They've nicked it!

### ODDBALLS OF THE WEEK

**ROBERT GORDON: 'The Way I Walk' (Private Stock PVDD 2).** At last! A good record! And one we all agree about!! Adam Faith type wobbly vocals, second generation Buddy Holly.

**Simon** - His voice is a hybrid of all the rock and roll singers you've ever heard.

**Tot** - If you've got big ears and show them like he does, you must be a nice person. I sympathise with him because I've got big ears too.

**THE HUMAN LEAGUE: 'Being Bored' (Fast 4).** Simon - It looks interesting... and in mono. Oh, sub Kraftwerk I'd say. But being boring.

Well, if it's supposed to be hip, I think it's boring.

**INTERVIEW: 'Birmingham' (Virgin VS 218).** Gets the best cover award of the week and I really liked the call and response they worked in the chorus. Production was good and the guitar interesting. Could be a hit if it gets the airplay.



### AND NOW THE ONES WE LISTENED TO, THEN TOOK BITES OUT OF

**RADYIO: 'Is This A Love Thing' (Artisa ARIST 183).** Seems a bit childish to be nasty about it when they threw such a good party - and for what it is, it's not bad. Bound to be a hit, but not as good as 'Jack & Jill'.

**THE RUBETTES: 'Goodbye Dolly Gray' (Polydor 2059 042).** I thought they were getting better, but obviously they're not.

**Simon** - The Rubettes are one of our favourite bands.

**ROSETTA STONE: 'Shelia' (Private Stock PVT 168).** A re-work of the song by Tommy Roe. They've changed some of the words, but not the arrangement, so they haven't brought much to the song. In fact, they've made it clumsier.

**GIMIX: 'Dancehall Queen' (MIR MR 1).** That's the wonder of Woolies this group are backed by the chainstore. Very much like the rollers and could possibly be a hit.

**MARSEILLE: 'Kiss Like Rock And Roll' (Mountain TOP 35).** Simon - What does a kiss like rock and roll mean? But it could be a hit.

I thought it was pretentious rubbish.

**ARTHUR LOUIS: 'Knocking On Heaven's Door' (Island WIP 6448).** Tot - yet another rendition of this terrible song. I think Bob Dylan's awful. I would go to see him if he was playing in the local pub.



**CHRIS EAST: 'Where Will I Be Now' (GTO GT 227).** Simon - Country and western disco. It's got that original disco beat. (Heavy sarcasm).

**EL COCO: 'Masquerade' (Pye 7N 25782).** Simon - Too slow to dance to.

**Tot** - It's masquerading as a song.

**TRINI LOPEZ: 'Eleanore' (Pye), J VINCENT EDWARDS: 'Rio De Janeiro' (Pye), FATBACK: 'I Like Girls' (Spring), RANDY BACHMAN: 'Just A Kid' (Polydor).**

**LEVINSKY SINCLAIR: 'Love On The Line' (Charisma), MARTI CAINE: 'I've Never Been To You' (Pye), FRANK JENNINGS: 'Everybody Needs A Rainbow' (EMI), OAKRIDGE BOYS: 'Cryin' Again' (ABC), WILLIE NELSON: 'Georgia On My Mind' (CBS), SPIRIT: 'Nature's Way' (Blizzard), SHADY: 'Nine Times Out Of Ten' (Ariola), ALAN PARSONS PROJECT: 'Pyramania' (Ariola), FUNN: 'Livin' With The Boss' (Logo), COCO: 'I Can't Talk Love On The Telephone Line' (RCA), PEARL HILBERS duet (RCA), PRIME FORCE: 'Disco Lady' (Ariola), RACEY: 'Baby It's You' (RAK), GERRY RAFFERTY: 'Mary Skeffington' (Logo), DAY NIGHT BAND: 'Come Dance Dance' (CBS), DAVE MASON: 'Will You Still Love Me Tomorrow' (CBS), KRIS KRISTOFFERSON: 'I'ma Coolidge' (Love Pleasee) (Monument), TOMMY BRUCE AND THE BRUKERS: 'Ain't Misbehavin' (EMI), MICK DEVILLE: 'Just Your Friend' (Capitol), WILLY LIND: 'Midnight' (Blackway), STEVE CASH: 'White Trash' (A&M), BEAR: 'When I Finally Get To You' (RCA), JOHNNY RIVERS: 'Swaying To The Music' (Polydor). All of these feature on the varying scale of awfulness and have a lack of originality in common.**

### BUT A SPECIAL MENTION TO

**NONCHALANCE: 'Love Queen Boogie Pt 1' (Private Stock PVT 134).** Tot - The young man adorning the cover is the looking girl I've seen all year and she wants to take me to the night, I'm game, as long as she doesn't bring her record.

**A TIP** Decca's records are practically indestructible - we tried to destroy them for a hair of the dog.



# IS THIS A RECORD?

And does Barry Cain really deserve a Clout?

## GUINNESS BOOK OF RECORDS

### MOST ALL GIRL SOUTH AFRICAN GROUPS

The country with the largest number of all girl South African groups is South Africa. They have one - Clout.

### MOST PANTS THROWN ON STAGE WHERE ALL GIRL SOUTH AFRICAN GROUPS ARE PLAYING

Clout, the all girl South African group have had more men's underpants thrown at them on stage than any other all girl South African group - two pairs (unfortunately we cannot ascertain whether they were boxer shorts or Y fronts).

### MOST ALL GIRL SOUTH AFRICAN GROUP HIT RECORDS IN THE UK

The most number of hit records any all girl South African group have had in the UK is one - 'Substitute' by Clout, the old Righteous Brothers song.

### MOST ALL GIRL SOUTH AFRICAN GROUP HIT RECORDS IN EUROPE

The most number of hit records any all girl South African group have had in Europe is one - 'Substitute' by Clout.

### MOST NUMBER OF INTERVIEWS A BRITISH ROCK PAPER HAVE HAD WITH AN ALL GIRL SOUTH AFRICAN GROUP

The most number of interviews a British rock paper have had with an all girl South African group is one (or two if you count interviews with two girls from the same group as being two interviews). The paper in question is RECORD MIRROR. The South African all girl group in question is Clout from South Africa.

The girls in question are Cindy Alter, their 20-year-old rhythm guitarist and Glenda Hyan, pianist and co-founder and blonde and 23 and slightly inaudible on the phone from Johannesburg.

That's where they both were when I spoke to them. There can't be many people that have spoken to two members of an all girl South African group in Johannesburg from London. I was interested in this and contacted the Guinness Book of Records.

And sure enough  
**MOST TELEPHONE INTERVIEWS WITH TWO MEMBERS OF AN ALL GIRL SOUTH AFRICAN GROUP IN JOHANNESBURG FROM LONDON.**

The most telephone interviews with

But I won't bore you with a mere re-statement. Instead I'll simply bore you with the interview.

Cindy - "Clout have been together for a year. Before I joined then I taught guitar to kids in my parents' back garden."

You mean

### MOST NUMBER OF EX-GUITAR TEACHERS IN AN ALL GIRL SOUTH AFRICAN POP GROUP

is one?

"Yes. Anyway, there are five girls in the band and we play..."

Real heavy punky rock nun, all suspenders and leather and French knickers and fishnet stockings with seams and

"No, no, no. We don't go out of our way to be sexy. We simply like to be feminine and play commercial music. This is a very conservative country and there's no way punk would ever catch on here."

### MOST NUMBER OF PEOPLE TO SEE AN ALL GIRL SOUTH AFRICAN GROUP IN SOUTH AFRICA.

The most number of people attending a concert (alfresco) where an all girl South African group played was 20,000 in Capetown. The group was Clout.

"And it was multi racial. In that respect South Africa is just like anywhere else. Politics doesn't enter into it."

Nor do male groupies. "Men are more subtle than women when it comes to music - they don't scream. But the other night while we played in a night club two guys threw their pants on stage. I picked them up and asked if they were new or second hand. But no one said a word."

Cheers Cindy cue Glenda. Hi Glenda.

### SHORTEST PHONE INTERVIEW TO A MEMBER OF AN ALL GIRL SOUTH AFRICAN GROUP IN SOUTH AFRICA

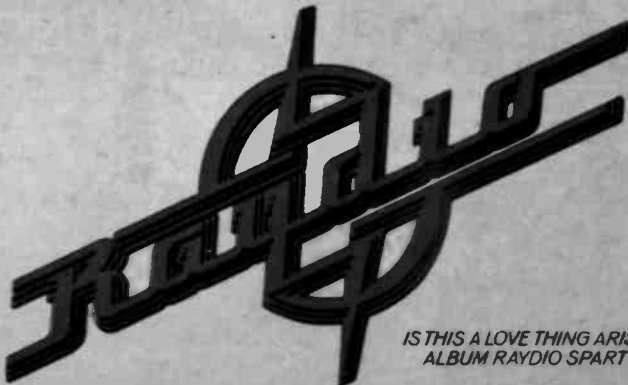
The shortest telephone interview to South Africa with a member of an all girl South African group is three and a half seconds. The girl was Glenda Hyan of Clout.



## Is This A Love Thing?

This is the single to really get off on. From the band that started at the top with 'Jack and Jill', comes the Disco funk'n' dance single of the year, taken from their dynamite album: 'Raydio'.

PLAY YOUR RAYDIO REALLY LOUD



IS THIS A LOVE THING ARISTA 193  
 ALBUM RAYDIO SPART 1041



# OFF CENTRE

Edited by **TIM LOTT**

## GOT ME UNDER YOUR SKINS

**LIGHT & BITTER** was the drink, the complexion and the attitude of that unique sixties animal — the skinhead. He appeared quite suddenly on the street — a mod derivative but more violent and classier than the marauding Margate model. The hobnail hobo was the personification of working class youth with time on their hands.

A youth that could no more identify with flower power than with the House Of Lords.

The bootloose and fancy free summer of '68 was the skinhead sartorial peak. Daylight hours required spoolless Ben Shermans (tapered naturally), clip on braces, Levis or Sta. Prest that wavered nervously a clear two inches above the demon black Dr Martens which seemed to pulsate with a life of their own.

Night-time meanderings demanded an

By **BARRY CAIN**

infinitely more elegant approach. The Mecca machos pulled during dream time sessions wearing two-tone mohair suits (all made to measure by the way. Off the peg whistles had the perpetual piss taken out of them), scrupulously polished brogues, college ties and the customary Sherman.

I for my sins was one, or more accurately, an unsuccessful one. I never possessed as much bottle

as my mates, my braces used to fly up my back every five minutes which was distinctly uncool. I preferred watching QPR to Arsenal and I couldn't afford Dr Martens because I was the only skin in my clan who still went to school at 16.

And of course there were the crops. Ah, the crops. I once owned. I'm rather ashamed to admit, a crooked fringe that fired dandruff into my eyes

like a machine gun every time I took a step.

But then I had my first crop. And a whole new world threw open its gates to me. After I parted with my 40p I felt like a man. Girls began to notice me, unfortunately I didn't notice them because all that dandruff had half-blinded me.

But that whole era was doomed. Paki-bashing set in. Sheepskins and Crombles shot up in price. Flared bottom strides became fashionable and somehow they just didn't go with boots. Somehow 'Djangles

I'm fed up with being asked if I was in that racist riot down Brick Lane'



# Go like the clappers



Van McCoy "My Favourite Fantasy" b/w "You're So Right For Me" 12 MCA 370

Shirley Ellis "The Clapping Song" "Ever See A Diver Kiss His Wife While The Bubbles Bounce About Above The Water" b/w "The Name Game" and "The Nitty Gritty" 12 MCEP 1

You'll have to be quick if you want to catch this disco duo. Two limited edition 12" records. Shirley Ellis' much sought-after "Clapping Song" and "The Name Game," plus two other lively tracks — MCA's first EP Van McCoy's "My Favourite Fantasy," his first single with MCA. The first 10,000 of both records are available on 12" in special bags. The Shirley Ellis EP is also available in 7" in full colour bags with a biography. Get them now.

**MCA RECORDS**

Theme' and Deamond Dekker never seemed to matter much anymore

Fashion goes in cycles. Now the Rabelaisian rabble-rousers are back. But this time the circumstances are a little different. Most of the skinheads you see today are ex-punks disenchanted by the middle-class infiltration of that particular cult.

They were forced to revert to another trend which maintained the butchness and still perpetuated a disgusting reaction from both commentators and peers alike.

Maybe a kid overheard his older brother fondly reminiscing about his skinhead past and WHAMMO an idea, an image.

A quick perusal of the brothers' wardrobe reinforced the images and a wholesale raid began.

The other day I ventured East to exotic Canning Town where I encountered a group of skins in a vast boozery.

Gary Dickle is a 20-year-old labourer who became a skinhead to forget about weekday employment authority.

His mate Vince, a 19-year-old roadie for a rock band, became a skinhead because he wanted to identify with something, however nebulous.

Both are dressed like their ghostly sixties ancestors — with the addition of two-tone Slatenger jackets that weren't in evidence then.

"We get most of our clothes from Oxfam shops and stalls down Brick Lane Market," says Vince. "I bought a pair of loafers (brogues) the other day for £3. I reckon

you can look like a skin for £25."

The compulsory crop can now be had for 70p.

"It's merely a question of telling the barber whether you want a number one, two, three or four cut. Number one is the shortest — the Kojak cut," says Vince.

Gary maintains contemporary skinheads are not as violent.

"We're just working class geezers looking for a good time. But I guess we have got something to prove — we're not scum."

"People think cos you come from the East End you're a gangster. Birds won't let you take them home from a dance when you tell them where you live."

"So that limits your choice 'cos there ain't many skinhead birds around and the soules just don't wanna know."

Skin girls are recognizable by their Gypsy Cut hairstyles (short on top long around the sides) and monkey boots or astronaut boots.

Vince says his parents prefer him being a skinhead to a punk.

"They even give me money to buy clothes now cos they realise it's a lot smarter."

Both take absolutely no notice of politics.

"People think we're either National Front or Marxists," says Gary, "and that's shit. I'm fed up with being asked if I was involved in that racist riot down Brick Lane the other day."

"I just don't want to know about any of that crap. I don't get taxed any lower for being a skinhead, do I?"

Jimmy Pursey, doyen and darling of the skin world, has been accused of spearheading the

croptop revival and being responsible for perpetuating rock gig violence.

"Sham 69 were the first band to really appeal to the skins," says Vince. "I suppose it's equivalent going to a football match when you see them play. As for the violence, you can get that anywhere. Like we said before we go for a good time — no more."

Jimmy himself seems to be feeling the strain somewhat. "The reason I welcome all the skinheads to our gigs is because I preach peace not violence."

"If they didn't have no telling them how stupid it is to be violent then, well..."

But I'm alone in that respect — and it's about time somebody gave me some help.

They're a nice bunch of geezers though. Most of them had never been to a rock gig in their life until Sham came along.

"But I want to make it clear — Sham 69 is a punk band not a skinhead one."

Vince and Gary have both been in trouble with the O' Bill, mainly after football terrace disturbances.

"At one time the police picked on you for being a punk — now it's for being a skinhead," says Vince, who once had five years in as many months.

"I just couldn't take authority on any level. I still can't. I don't even want to work for anyone. I guess that's why I became a skinhead."

"The future is pretty bleak, I can see all ending up as suedeheads wearing suits and going to discos. Not much to look forward to if you're 25 is it?"

# EVITA: 3 ESSEX: 1

AS SOON as I took my seat in the Prince Edward (formerly the Casino cinema) in Old Compton Street I had the intimation that 'Evita' was going to be a triumph of presentation.

The proscenium blazed with colourful Diego Rivera-style murals. The magic name of Harold Prince, wizard producer of Broadway hit musicals, assured a light, highly stylised show. Robert Stigwood's £400,000 was undoubtedly well spent in every department, but at the end of the show I knew I had seen another well-honed song and dance act under the name of pop opera.

The problem is that 'Evita' is pretty thin on content. It could be about any ambitious young woman from the sticks who sleeps around clutching hopefully onto any man whose wealth, or influence she can use to her own advantage. In a nutshell, charismatic tart makes good then snuffs it.

The drama loses im-

petus around half way. By this time Eva has become a popular radio personality and actress who has attracted the equally ambitious Juan Peron. After the marriage and Eva's transformation into glamour queen and figurehead of Argentina, it's a long way downhill via the Rainbow Tour of Europe to Eva's death of uterine cancer at the age of 33.

Musically the drop in interest comes slightly later. After 'Don't Cry For Me Argentina' early in the second half, there is not one song that comes anywhere near the impact of the earlier ones. However, Andrew Lloyd Webber's orchestrations are more richly textured though less pop flavoured than any in 'Jesus Christ, Superstar'.

Dazzling stage effects, largely the work of lighting designer David Hersey, provide many visual feasts, especially during the scene where Eva and Peron first meet at a political rally.

Minimal but striking stage design is combined

with effective use of a movable screen on which pertinent slides and movie footage are projected.

The whoring Eva is the glamour role in more ways than one and Elaine Page gives a performance which deserves the lion's share of acclaim.

Tim Rice and Andrew Lloyd Webber have written her a bit too large however. It leaves David Essex as Che with the difficulty of convincing us that he is a character at all. As commentator, resident cynic and part-time cheer leader, his part is a muddled one indeed.

And Essex has but one good song, 'High Flying Adored'.

The casting of Joss Ackland in the one-dimensional role of Peron is an extra bonus.

Ackland has the rare knack of being able to sing and act at the same time. He conveys the calculating side of Peron and hints at the ruthless nature of dictatorship with its attendant horrors, murders and suppression.

The show ends on a predictably anti-climactic note.

But, as Russell Davies asked in his spoof review in the Sunday Times, can one have reservations about a show that is booked up for months in advance? The answer, seriously, is yes.

JOHN WISHART



FOR RELEASE in London on July 13, the movie of 'Thank God It's Friday' turns out to be — as expected — more like 'Car Wash' than 'Saturday Night Fever'. Played for laughs, it's a film that you can take your parents to without the shock horror of four-letter words to embarrass you all. DJ purists may throw up their hands in disgust at the slap-dash jocking technique depicted, but will be amazed at the music. Far better than the album, the actual soundtrack is so fast moving that the tunes of the LP are often hardly noticed, while such gems as 'Brickhouse', 'Easy' and 'It's Serious' join a whole host more by an army of stars that are

## THE DISCO AS A SEXUAL ZOO

nowhere to be found on the records — which scarcely represent the soundtrack at all. Donna Summer's small role is but one of many that are all of equal importance as the action keeps shifting around the characters either in, or trying to get into the disco called The Zoo, where the Commodores are due to play for an on-air broadcast dancing competition. In a superb send-up of the Revolta style, a thick

chicano called the Leatherman warms up by dancing across the parked cars' roofs outside and then hits a soft-top! Chubby short-sighted Paul Jabara gets locked in a staff stairway and misses everything, while the two little underage teenyboppers who finally get in through a window sum it all up with their wide-eyed wonderment. In the States, you see, most discos are aimed at an

older age-group (which is why much US disco music is blander than the funk preferred by kids here). Anyway, little Frannie and Jennie get right to the root of the difference between discos and teenage tastes at the very end, when stumbling out of The Zoo in a happy daze they say, "Who cares about the Kiss concert — that's kids' stuff: we're disco queens now!" Yaroor!

JAMES HAMILTON

## Publishers muzzle train robbers' disc

BRITAIN'S most famous robbers since Robin Hood and his merry men — the Great Train Robbers — are about to make a daring bid to break into the Top 10.

But the Train Gang, as they will be known if their record ever does get released, have been temporarily caught red-handed by publishers WH Allen. A plan to launch their new album last week was hastily cancelled after it was revealed that Allen's — publishers of Piers Paul Read's best-selling account of the £2½ million mail train raid — have full and exclusive rights to every "experience" of the Train Robbers.

"For the moment this means virtually everything they do creatively," explained a spokesman for WH Allen. "I don't think the robbers had looked at their contracts very carefully."

The publishers' swoop has resulted in the postponement of any plans to record songs written by gang member Tommy Wisbey. Eight other members of the Train Robbers were to have joined Wisbey in renditions of original material such as 'Let Me Out', '30 Years' and 'Don't Rob A Train'.

The album, and a single tentatively entitled 'We Pulled It Off', was the brainchild of freelance record producer Tom Newman (35), who received a gold disc for his work on the slightly-less controversial 'Tubular Bells'.

"It would be a historical documentation" said Newman last week. "The first real chance that the robbers have had to state their case."

"I know we're making

folk heroes out of the Train Robbers, but what's wrong with that? I'm quite proud of it."

Virgin, however, remain unabashed. They release 'No One Is Innocent' this week — featuring Ronald Biggs singing with the "controversial" Sex Pistols. Biggs, it seems, is not "under contract" to WH Allen like the rest of the gang.

According to Newman though the amount of publicity Biggs has been receiving has left the rest of the robbers "less than pleased". Indeed one of the (unrecorded) Train Gang songs makes frequent reference to Biggs' role as a "teaboy".

A spokesman for Virgin Records, Al Clark (30), is on holiday.

JOHN SHEARLAW

## CAN KENNY MAKE IT ON TELLY?



FIRST LOON of Capital Radio makes his bid for world domination on ITV next week. Very visual. Worth watching.

"IT'LL make sound radio a thing of the past", quips Cuddly Ken to the camera while commenting on the pilot version of "The Kenny Everett Video Show." Is this a threat or a promise?

Either way the pop-eyed madman of Capital Radio's airwaves has no reason to presume his show on ITV will be a runaway success. Evered, self-indulgent as always, goes for an over the top approach to humour in a 45 minute attack on the hardy TOTP. The first screening is on Monday at 6.45 pm. The series runs for eight weeks.

I like Evered on radio. He shows great resourcefulness, his energy seems limitless and his impish personality together with his alterego Captain Kremmen are among radio's more original offerings.

He seems as unafraid of the camera as he is of the microphone. This excessive confidence is partly the undoing of TKEVS. It's the same Kenny, as on radio, but I quickly found the sight of tiny hyperactive body and bearded pudge face less than hilarious. But enough of knocking Little K for the white.

Producer David Mallet has shrewdly made dancing one of the show's fortes. Legs and Co are in for a gut wrenching surprise when they see just how titillating, nay raunchy, Ariene Phillip's Hot Gossip can be. The camera work is a mixture of the flashy jeans variety along with a touch of the Busby Berkeley's (I do not exaggerate).

The colours are glowing and the

formation dancing rivals anything I've seen on TV in years. The wardrobe mistress seems to have raided the top fashion houses of London and pasted the garments onto the dancers. Small wonder that the dance section is labelled 'naughty bits' by Evered.

The 'musical bits' were all stylishly filmed, again showing an imaginative use of colour to convey atmosphere and excitement. Debbie Harry has never looked better. Squeeze got a good abstract sleazo night club to wall 'Take Me F'm Yours' as well as a variety of desert backdrops to float over; Yellow Dog came with car, drum kit mounted on top, but the best was kept for ELO's Jeff Lynne who was lassoed by a rider on a real horse in the studio. 'Emmerdale Farm' is never this much fun.

Monday's show will include numbers by Wings, Bryan Ferry, Bonnie Tyler as well as Yellow Dog and ELO. Thames say later shows will include numbers by Elton John, the Stones, Darts, George Benson, The Pirates Blonde and eventually the entire Top 50, just like TOTP.

Clips from old ITV shows like 'Oh Boy', 'Boy Meets Girl', 'Wham', 'Thank Your Lucky Stars' and 'Ready Steady Go' will also be included, one every week. If the one we saw (Dickie Low quivering and gibbering fit to disintegrate) is a typical sample, this slot, subtitled 'Rock Of Ages', should prove immensely popular with many viewers.

# Gladys Knight & The Pips



are back with a great new single  
and already a Simon Bates  
Record of the Week  
'Come back and  
finish what  
you started'



TAKEN FROM  
'THE ONE AND ONLY'  
ALBUM





# ALBUMS

+++++ Unbeatable  
 +++++ Buy It  
 +++ Give It a spin  
 ++ Give it a miss  
 + Unbreakable

## ROYAL REGGAE

**PRINCE FAR I AND THE ARABS:** 'Message From The King' (Front Line FL1013)  
**PRINCE HAMMER:** 'Bible' (Front Line FL1004)

TOGETHER they come! Virgin's Front Line reggae label has yet to turn its flood of releases into an embarrassment of riches, and these two DJ 'talkover' albums — both 'firsts' for the label — are, in different ways, somewhat of a disappointment.

Two toasters then, Prince Hammer, the new boy with maybe five singles to his credit. Prince Far I, a veteran (as King Cry Cry) of the sixties and albums produced by Joe Gibbs and Lloydie Sllm.

To take the last first, as it shall be, 'Message To The King'. An album of (one presumes) recent toasts, with heavy leanings (as in Far I's last 'Psalms For I') towards the Old Testament again evident. With monotonic,

leaning towards poetic, lyrical talking over sparse rhythms (and even sparser dub) the Prince — to these ears anyway — fails to ignite many sparks. He comes and goes in growling bursts with the like of 'Commandment Of Drugs' and 'Blackman Land', but never pulls out any master strokes of (ahem) dub lyricism. It's stylish, sure, just hard to pick up on.

Prince Hammer is even harder. He's half-way extravagant, swiftly moving around from quick-fire near singing to crystal clear chanting. It's a different voice, well in control over lazy rhythms, but the vital dread the cover promises is lacking in the grooves. There's enthusiasm, even ('Flash Your Dread') humour, but a sense of too much, too little, too soon. Prince Hammer is a new taste who will need much acquiring... for now.

That's it. Both available now for serious students. +++½ (each). **JOHN SHEARLAW**



PRINCE HAMMER: an acquired taste

**MARIA MULDAUR:** 'Southern Winds' (Warners K50463)

IT'S HIP. It's slick. It's groovy. It's cool. It's every cliché that ever crawled its way out of a supershade shell.

Albums like 'Southern Winds' are oil upon water, grenade on orange. Meg Richardson on 'Crossroads' on television — you listen to them, there's no denying they're there, but they remain separate, things apart, never blending in with your way of looking at things.

In other words they're COLD.

After the first track — Leon Russell's superb 'Make Love To The

Music' which revives memories of Muldaur's 'Midnight At The Oasis' days — the indifference ice rattle gets higher and higher.

And the impressive array of musicians assembled unfortunately don't provide the anti-freeze.

Some albums present the same reaction but later you find they've created some sort of impression, like you're initially locked away in an operating theatre with masked surgeons operating. There's no effect till hours, days, weeks later.

This insular, selfish record is a malmed surgeon. The kind that kills. ++ **BARRY CAIN**

**PAUL BRETT:** 'Interlife' (BCA PL 25149)

ANOTHER YEAR and another album where Brett's talents will probably go unrecognised, except for a hard core of devotees. Nobody seems to want to listen to good guitarists anymore. I thought Gordon Giltrap might at last have broken the field but he's now backed away into relative obscurity again. Brett's 'Earth Birth' was one of my albums of the year in '77 and this one might just do the same. 'Interlife' is a bigger production, Brett backed against brass and keyboards.

The title track occupies all of side one, screaming with electric guitar before settling down on acoustic. Then there's a sharp change as the music turns to revisit the feelings of the first half of the album.

'Celebration' has some finely picked playing, like one of those concert pieces you tried to get right at school and couldn't. I reckon it's worth releasing as a single, quirky enough to make it. Brett contrasts his playing again by going off on an electric lament but somehow it blends. 'Interlife' forms the tumultuous end of the album with a humorous interlude on the keyboards. The greatest recommendation I can



give is that you go out and buy this album. +++++ **ROBIN SMITH**



**LINDA CLIFFORD:** 'If My Friends Could See Me Now' (Custom K58198)

LINDA CLIFFORD is a soul singer with a voice which bridges a gap somewhere between Candi Staton (particularly on the disco flavoured tracks) and Aretha Franklin.

In the soul stakes she could probably make her mark, especially in the more commercial pop areas, but on this album she has moved into the disco end of the soul market, and just can't bring it off with conviction.

There are only seven songs on the whole album, and of those only one stands out as making full use of her voice. On that song, 'Please Darling, Don't Say Goodbye', her voice changes with the number, rising and falling, filled with emotion. The rest of the album betrays no such commitment, with the tracks stretched out for as long as possible, and with little variation between or within the songs.

She's got a good voice, but this album just doesn't do her justice. ++ **KELLY PIKE**

**DAVID GATES:** 'Goodbye Girl' (Elektra K52091)

A SLEEP-WALKING album for an equally somnolent turntable. David Gates' 'Goodbye Girl', sporadic, simplistic sounds to complement pubescent affairs d'amour. An epee of lights down low, candlelit dinners for two. An album of stagnancy, of reliving YESTERDAY'S David Gates and Bread. Sell By dates ignored, contents becoming a little stale through evolution

So, consequently we yawn and generously say

well, it's a pleasant enough compilation of past and present, and doubtless when we're feeling a trifle fatigued with '78 we'll give it a listen as a means of relieving tension, otherwise it is destined to warp away in the annals of the K-Tel record holder along with Bing Crosby, Great Movie Themes et al.

As an album for romantics — an underserved success, boasting 'Goodbye Girl' and 'Partima Love', weepy orchestration, an immaculate conception of well... err

wetness and sop. As an album by any other name perhaps it could be recycled?? + **BEV BRIGGS**



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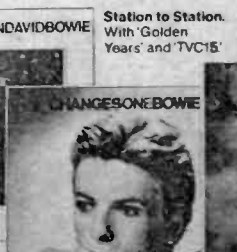
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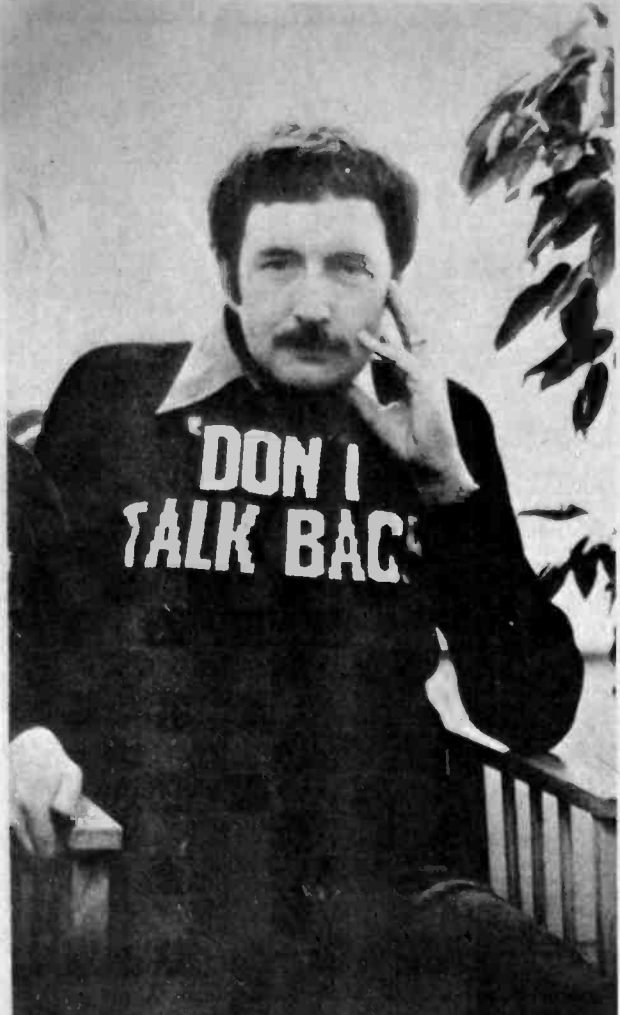


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# ALBUMS

## Little River mountain high

**LITTLE RIVER BAND: 'Sleeper Catcher' (EMI EMA 788)**

ANTIPODEAN Average White Band, smooth as a wallaby's bum and warm as an aborigine's armpit. Joking (?) aside, they are rather good and in the endless disco explosion they should capitalise with the odd funky ballad or two. 'Light Of Day' is a prime example. Wafting harmonies and buttock rolling riddum as you clasp your loved one to your sweaty bosom.

The band are usually tight anyway. Even when they use guest musicians nothing is allowed to go to waste.

But I do find some of the West Coast type numbers disappointing. 'So Many Paths' needed to be dirtied up and the backing just ain't strong enough for the vocals. On 'Reminiscing' they allow themselves to

slip away into MOR and I just couldn't take the strings or the drippy harmonies. But fear not, they redeem themselves with 'Sanity's Side' and 'Shut Down Turn Off'.

'Sanity's Side' is a broken voiced, morning after the night before ballad. Something of a cliché with the ponderous keyboards, but I liked it as it trickled down my spine. Again it becomes a little lush and comfortable until the song returns to the single voice.

'Shut Down Turn Off' is a fine fitting musical jigsaw, before 'One For The Road'. At the beginning it's a disappointment, to me the vocals haven't been allowed to develop enough for awhile and get swamped by the instruments. Thank God there's more to Aus than AC/DC. + + + ROBIN SMITH



LITTLE RIVER BAND: they wafted Robin Smith — can they waft you?

**PURE PRAIRIE LEAGUE: 'Just Fly' (RCA PL12500)**

THE PRESS handout with the album defines Pure Prairie League as a band who "have constantly managed to defy all the cliché categories". Who ever wrote that has never heard of Country Rock, The Eagles, Little Feat, etc, etc. Still what can you expect when the word rockably appears in the same piece?

The line up of this sort of band — featuring three guitars, has never ceased to amaze me. Most of the time only one guitar is noticeable, while another can be occasionally be caught strumming lightly in the background. Where the third is, your guess is as good as mine.

The rocky tracks on the album are pretty mediocre and the ballads are just plain dull. You just start getting the platters tapping at the end of one track — when you're brought right down, by the next. Then the next track starts rocking again. It's like being on a rollercoaster — over mole hills.

I'm tempted to write off the whole album but for the sake of country rock fans, I'll give it three. + + + JON FREWIN



**PLEASURE: 'Get To The Feeling' (Fantasy FT 543)**

SO FAR this group's career has taken them to the level of opening for the big stars. And really, going by this album, that's all they deserve. They're not a bad warm up, but they sure didn't heat me up.

They play standard funk/disco with little variation that could be grasped at as originality. So their horn section isn't bad, and the vocals are predictably competent, but the songs — 'Foxy Lady' and hundreds like it are not my idea of a good time. And take the next song, 'Ladies Night Out' — the one and only verse is repeated SIX TIMES. There are two remaining lines (one repeated) followed by "yeah, yeah yeah".

Hardly inspiring stuff. You'd think that between eight of them, they'd manage to write better songs. + ROSALIND RUSSELL

**BUNK DOGGER: 'First Offence' (RCA PL 25133)**

BUNK DOGGER: How can he expect to be a pop star with an album like that? And how can he expect to be a pop star with an album like this?

The title is an apt one, since what this album amounts to is an offensive waste of good plastic. Side one is absolutely dire. The songs are all total nonentities, apart from the first track, 'The Foolish Night', which actually manages to be offensive. (Or maybe that was the deal?)

Side two is a slight improvement (don't get excited, I said slight) with Bunk doing Les Gray imitations and a spot of

nice sax playing from Jimmy Jewell, one of the host of well-known session men trying to salvage the wretched thing. (They've failed). I can't imagine what RCA are thinking of putting out stuff like this. Who do they think is going to buy it? (apart from Mrs Dogger?)

Final note — the production on this record has to be heard to be believed. The whole thing sounds like it was recorded in a bucket. + SHEILA PROPHET

**LES DUDEK: 'Ghost Town Parade' (CBS 82582)**

"VARIETY is the spice of life," so say, and how refreshing it is to hear the variation in music throughout 'Ghost Town Parade' by Les Dudek. This considerable talent wrote most of the numbers, also taking care of lead vocals and the guitar work.

There is a strong American feel from the start of this album which commences with 'Central Park', a funky piece with excellent percussion and guitar. The contrast in material is emphasised by the reggae beat of 'Does Anybody Care?'. The track I like best. Altogether there are nine tracks, each one very distinctive, laid down at the Record Plant, and there are appearances by Carmine Appice on drums while Jack Bruce helps with backing vocals.

Of the rest of the album, particularly enjoyable were 'Friend of Mine', 'Down to Nothin'', which even had hints of Stevie Wonder, and the title track itself, providing a fine ending to a very well balanced album. + + + + STEVE GETT

**CAROLE KING: 'Her Greatest Hits' (ODE 88043)**

THEY COULD make a movie about Carole King. (Scene 1: Brooklyn tenement block, Carole, barely 14, holds her yiddisher mama's hand (light))

Carole — Mama, I wanna be a rock 'n' roll star.

Mama — My life already (Scene 2: Carole walks hand in hand with Nell Sedaka outside high school)

Carole — Oh Nell, thanks for writing 'Oh! Carol' for me.

Nell — Shucks Carole, it was nothing.

(enter mama)

Carole — Hi Mama

Mama — My life already

(Scene 3: Sitting at piano with Gerry Goffin, hand in hand)

Carole — Oh Gerry, I'm pregnant.

Gerry — Gee Carole, we better get married.

Carole — Oh Gerry,

(mama comes in with some coffee and cookies)

Carole — Mama, we're getting married.

Mama — My life already.

(Scene 4: Carole grasps the hand of bassist Charlie Larkey)

Carole — Oh Charlie,

Gerry and I are getting a divorce.

Charlie — Then let's get married Carole.

(mama cooks the thanksgiving dinner in the kitchen)

Carole (shouting) — Hey Mama, Charlie and me are getting married.

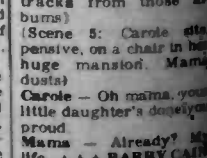
Mama (muttering) — My life already.

(And they go through the bad times, then the good times. The calendar pages blow away in the wind, the snow, the sun, the rain. 'Tapestry' restores her to the rostrum of fame. A number of albums follow, culminating in 'Her Greatest Hits' featuring tracks from those albums)

(Scene 5: Carole sits pensively, on a chair in her huge mansion. Mama dusts)

Carole — Oh mama, your little daughter's deeply proud

Mama — Already? My life. + + + + BARRY CAIN



# ALBUMS

## UFO fill space

**UFO: 'Obsession' (CDL 1182)**

UFO hits a new high with 'Obsession', their finest release yet despite one lapse which I'll touch on presently. Opening up the first side is 'Only You Can Rock Me' with neat keyboard work by Paul Raymond. This is a real rocker and so, too, is the next number, 'Pack It Up (And Go)'. Both songs feature scorching guitar solos from Michael Schenker around whose playing, which has never been better, the album revolves.

These dynamic starters are followed by 'Arbory Hill', a delicate one-minute instrumental giving one a chance to regain balance. 'Ain't No Baby' underlines the tightness in production (Ron Nevison again) and then comes 'Lookin' Out For No. 1', for me the one flaw in an otherwise perfect album.

Though the song is enjoyable enough, the arrangement of strings is too overpowering, and it

seems to be out of context. In some measure it lacks the immediate and live touch present throughout the rest of Obsession. UFO's or Ron Nevison's fault? I'm inclined to blame it on the latter. Urgency and drive take over again on side two with 'Hot 'n Ready' and 'Cherry' which have proved big favourites during the tour. The pace is maintained by 'You Don't Fool Me'. On these three, one is blissfully aware of the power of Phil Mogg's voice. A short reprise of 'Lookin' Out For No. 1', this time with somewhat less strings' involvement, is next. As with 'Arbory Hill', it provides a quick breath of fresh air, and is quite pleasant.

Winding up the album are 'One More For The Rodeo', and the slow ballad 'Born To Lose' with yet another striking solo from Schenker. Thus, on the whole, 'Obsession' is a great package, and one of the best British heavy rock albums for some time. + + + + **STEVE GETT**



UFO: dynamic and tight

**IJAHMAN: 'Halle I Hymn (Chapter 1)' (Island ILPS 9521)**

IN CASE you haven't heard the (mostly justified) fuss that's being kicked up about this album let the secret be withheld no longer. Much-touted as a reggae 'Astral Weeks' of the marketing "concept" of Island boss Chris Blackwell, 'Halle I Hymn' is a (very serious) contender for best-selling - better make that the widest reaching - reggae album of the year.

Further, and more importantly, it's got a very good chance. 'Halle I Hymn', simply, is a

(fully justified) attempt to present a serious "roots" reggae album in the pleasantly and excellently dressed - up musical manner that normally indicates CROSSOVER in large neon letters. That it has (virtually) proved possible without degenerating into arid and sanitised wastelands, such as the Engles playing rock 'n' roll or Diana Ross singing soul, is reward in itself. As well as ample justification for buying the album - whatever your musical inclination.

'Halle I Hymn' sprang from the vocal talents of one Ijahman Levi, roots Rasta and British Jamaican, originally from the

sparser and noteworthy single efforts of 'Jah Heavy Load' and 'I'm A Levi'. Both here are expanded (there are only four tracks), firstly JA style with incredibly soft and subtle Joe Gibbs studio backing, later remixed, polished, overdubbed, and oh-so-cleverly creamed. Yet the original aching soulfulness of 'I'm A Levi' (say) is never lost, the roots, the bottom line, shines through perfectly.

Above the smart-sulled, infectious melody Above the world-class fills that decorate the sound like diamonds among the gold. Above the (perfect) dressing. Indeed, this is still a serious and committed reggae album. That is obvious.

In the past attempts to do the same have met with scant response, even scorn. Here for once the earnest whisperings of "breakthrough" and "crossover" have substance. 'Ave style too, you can feel it. 'Halle I Hymn' is an assured success + + + + **JOHN SHEARLAW**



**JOHN OTWAY AND WILLY BARRETT: 'Deep And Meaningless' (Polydor SUPER 2383 301)**

TELL ME, do YOU find Otway and Barrett

funny? You see, I think I must be missing the point somewhere. I WANT to like them, really I do, but the trouble is, the joke simply escapes me. At gigs, I've stood, bemused, while others collapse in hysterics at their antics - Barrett tying Otway up with sticky tape, Otway tying himself up with microphone leads, etc, etc.

On record, without the visual comedy to carry things along, the dynamic duo's appeal is even more (willfully?) obscure. The approach is still jokey, but when it comes to the songs themselves, they play it straight. Or at least they think they do - if I'm just missing the point again, I apologise. But under the circumstances, all I can do is take it at its face value.

So what is its face value? What it would appear to be is a collection of 10 eccentric little ditties - catchy enough in themselves, but taken as a whole, irritatingly diverse and directionless. The result is a very half-hearted hotch potch of styles and sounds, from dramatic ballads to bouncy pop numbers. For me, it just doesn't click - John and Willy might be jacks of all trades, but so far, they haven't really mastered any.

Or is it just me? + + **SHEILA PROPHET**

**THE ICEBREAKERS: 'Planet Mars Dub The Icebreakers With The Diamonds' (Virgin FL1010)**

IT'S GETTING increasingly difficult to keep up with all the reggae

albums being released on Front Line and the other labels producing reggae albums. Combined with the near constant high standard it gets even more difficult to draw comparisons especially in the Dub field, so this review is going to be without comparisons.

Side one starts with 'Dub With Garvey' which opens with rousing horns before breaking into the basic bass beat, coupled with the voices of the Diamonds who supply their more than adequate vocal talents throughout the album. The next four tracks, 'Sweet Answer', 'Work Out', 'Who Cares?' and 'Run Away' which make up the first side are the best tracks on the album. Which doesn't mean that I didn't listen to side two or that it's below standard, it's just that side one's great and side two's good.

The intros to every track really define each song from its predecessor with either a horn, guitar or drum piece almost verging on rock before metamorphosing into the reggae track. The whole album is well produced with every instrument remaining crystal clear throughout. In total, one to make the old stereo sound really worthwhile. + + + + **JOHN BREWIN**



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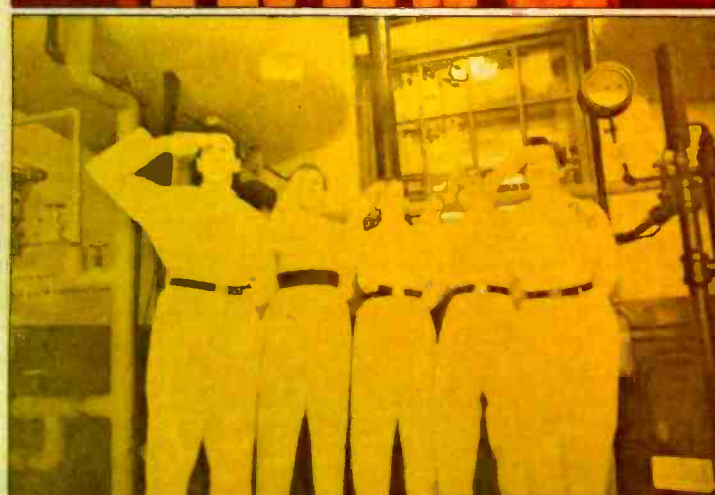
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NO INTELLECTUALS IN THE BAND

DEVILIC

It makes no sense. That's the way they want it. That itself is Devo as defined by Tim Lott



GUS STEWART

MARK MOTHERBAUGH

"THERE IS no creativity without humour" — Jerry Casale, between mouthfuls of taramasalata, 23. 6. 78.

Which, as a general statement, is self-evident garbage. Jerry, guitarist with Devo — the "reverse evolution" band — peppers interviews with stuff like that, probably just for fun.

It opens this piece simply because it is very pertinent to Devo. Devo — though precious few seem to have noticed it — have their cybernetic tongues firmly in their android cheeks.

It's astonishing really, what with all that ideological crap they wheel out, that they've been taken so seriously up until now. A glance through their previous encounters with the media reveals a glut of gullible journalists swallowing every off-the-wall incomprehensibility Devo can sling at them.

Devo provoke several reactions in people. The most common is pomposity unbridled, but the most realistic excitement and laughter.

It isn't that subtle a humour — formation dancing, Y-Fronts stuffed with cotton wool, prat falls — so frankly, why the dandruff-heads at Knebworth came to be so offended by them as to bombard them with lousy fruit and dirty bottles is a mystery.

I can only imagine that the audience have been brainwashed, by preconceptions that Devo are at least partly responsible for. All that pseudo-intellectualising about a highly questionable half-baked biological theory has provided them with a legacy of po-faces.

All that stuff came about because part of Devo is that people need mystique, and Devo provide it. That's OK. I admire Devo. I love spectacle.

But I'm not about to have my plonker pulled publicly by any bogus ideology touting robots. And with this precept very firmly in mind, we met in a very Devo Kensington eatery (Devo is an all purpose adjective), the Akron combo out of place in zippy jump suits. Jerry speaks for the band, as is traditional. Clean, shaven and slippery, an accomplished politician.

To save space, ridiculous statements — though they aren't that difficult to spot — will be indicated by a (+).

Incidentally, nonsense is Devo, so don't think any of them will be offended by me mentioning it. They arranged it that way.

So here's a fulcrum for argument. Devo are a gimmick, a talented joke, but joke nevertheless.

"What's the difference between serious and joking (+)" enquires Jerry, innocently. "We're serious about our jokes." Meaning, assumedly, that Devo are a joke.

"I think everything is. All the intellectualisation about Devo is beyond the realm of anything even to be argued. It's ridiculous. The claims made about Devo are totally ridiculous."

And they should know, they make them. Sure the answer to "What is Devo" is different every time. Sure it makes no sense. That's the way they want. That, itself, is Devo.

"Everything is different and nothing makes any sense. That is the nature of being. If you realise that everybody contradicts themselves and that everything is ridiculous. People are Devo (+). Devo is a working verb."

"We don't pretend to make sense. Don't you see you cannot make sense and not have to say it for effort? You can say something ridiculous and not be putting somebody off. Why does it have to be one or the other? What's wrong with ridiculous?"

"We're not TV commentators that tell everybody how to think about a piece of news. We're encouraging people to examine their Devo ideology and pull it apart."

"Confusion is not a state to get out of (+). Everyone lives in confusion, and what causes problems is they try and get out of it. Because you're not where you're at, you're always panicking and trying to be somewhere else."

Despite this nothing really matters approach, Jerry manages to drum up some mild assistance when that emotive noun 'gimmick' gets pointed Devo's way.

"Maybe people should talk to people who play music. They should never be fun. [We're] able to make things fun."

"It's beautiful when people see us in a pompous way. The pants on

everyone. We're a joke. The joke's on anyone who isn't honest. Devo are honest (+).

"We make fools of ourselves for lots of people's enjoyment. How can the joke be on anybody but us?"

"We represent people's lives to them (+). That's a very serious subject (+). If our movements are contorted and mechanical and painful and we break out and rip clothes and people feel they've gone through something after they've seen it, then that's absolutely serious. It's been a service."

To try and get it straight, just for the record — just for once — haven't you been indulging in some terrible leg pulling?"

"I don't know what you're getting at. I think it's irrelevant. In fact it's irritating. It's real smutty to make those distinctions."

Which is the perfectly correct Devo response. Not until sometime later does actually creep any closer, following a directly related question about media manipulation.

"The phrase 'media manipulation' conjures up a paranoid situation. It's bound to make people defensive and mad at you. It's bound to take the creativity and fun out of it."

"In a certain sense everybody manipulates the media and vice versa. And to even it is to make someone a special case when it's not true."

Quite so. It's just that Devo are more adept at it than some. "Hahaha. (Pause). I'm just saying what makes something good is that people's imagination needs

something to feed on. That's what makes it good.

"People enjoy being put on or manipulated. But in Devo there's substance behind the entertainment."

And there, in black and white and bold type, is Devo's perceptive core. Devo are a superb, clever, funny, entertaining pack of bullshits.

Let's not labour the point too sorely. There are other premises to be contended. Like spuds. Inevitably we trip over this conceptual stumbling block, during one of Jerry's circumnavigations about the nature of Devo.

"People are biologically de-evolving (+). It's not just sociological. I think that diet is producing asymmetrical spud bodies (+ + +)"

A glance through any other of Devo's encounter will reveal oblique conversational encounters with spuds. It's a confusion tactic Devo throw in.

"Spuds are potatoes, y'know. They're always put down, yet they are IT (+ + + + +). They're like the working class of the vegetable family. Spuds should have their day."

Applexed by such profundity, I skip back to the starting point of the question. biological de-evolution. We're all going to end up like little fishes again, right?

"If you accept the theory of evolution. We're not sure. We're very scientific, though. That's why we don't indulge in glitter and personality indulgence and things like that. We take the non-glorification of the body, the non-subjective, non-hippy approach to things."

It seems peculiar that Devo — for Jerry is Devo, a facet of a five-part organism (+ + + — feel that they don't indulge in glitter.

It may be a type of glitter alien to

Slade and T Rex, but it has its flashy, theatrical aspects. Jerry, needless to say, disagrees. "We don't even feel what we do is theatrical (+). It's not a rehearsed stage act."

"So we walk down to an industrial supply house and we see these yellow suits and they're so hideous we think, ha ha ha, let's wear those because they're so hideous."

"Then we play the pieces that occur to us and move our bodies to it that's theatrical?"

So it's coincidence, then, that they all keep precisely the same expressions onstage, and all rip off their suits at the same time, to reveal coincidentally placed boxer suits.

"That's US. We're just a bunch of uptight middle class kids from the mid-west and this is what we do. We're spuds, if you want us to be honest."

"We're not theatrical in the sense that we think of jaded people making hip contrivances. We don't try and glorify our bodies and wear codpieces or whatever."

"It makes no difference to us. You could see it that way, and it makes no difference. No that's Devo. Wear gaudy colours or avoid display!"

"It's just the embodiment of mutually exclusive things (+). We're just that. We are probably inhibited exhibitionists."

I don't want to appear to be sniping at Devo — I genuinely admire them — and I understand perfectly why they utilise all this mumbo jumbo. But believe it at your own risk. Jerry doesn't like being pinned down about it.

An interview of this nature — you might as well be in court with the lawyer trying to trap the witness or something. We're not dealing with something that has applied yes or no answers.

"People need things that don't make sense. We do fill that need."

"Everything makes sense and everything doesn't (+)."

In other words, to understand where Devo are coming from, just abandon logic and hold on to your titles.

"The logical references over the last couple of million years are accepted through habit. That whole frame of logic is a fake. It just doesn't work."

"Devo only are nonsense when you try and make sense of them (+)."

Vainly, I have tried to do this, but must make do with one or two half admissions, which is probably all for the better if Devo are to remain fun. Perhaps the only way to approach the subject is to be a Devo journalist. But how? Now is the ideal time to find out.

To be a Devo journalist I would let the person I was interviewing submit a paragraph about me.

Now there was that guy who got hit by some member of Black Sabbath. That's poetic justice. They respond in the way they could respond to how his words affected them.

"Unfortunately Devo couldn't bring itself to do that, but we'd sure like to have a couple of paragraphs on some journalists, some of whom are obviously frustrated and constipated."

And here's my paragraph — since I vowed to print it — composed by Mark Mothersbaugh, the lead singer.

Tim Lott smokes, drinks, told Jerry three times he was confused — said he didn't understand our interviews, said they sounded like bullshit, but never told us what interviews by others he enjoyed or understood (they never asked — TL)."

So my first lesson in Devo journalism. As it is Devo, I shall ignore it or take notice of it.

To navigate less blurred, less philosophical areas — Bowie, it seems, still has an interest in Devo, or "maybe" as Jerry puts it. To plot that connection.

"Bowie wanted to produce our album and we wanted him to produce it. Then somehow it became seven albums and a production deal, and suddenly that got tied into a deal with Warner Brothers."

"We didn't like our deal with Warners. Eno ended up doing the first one anyway because Bowie was busy with a film."

Devo, just like nearly all other aware humans, admire Bowie for his chameleon-like qualities an aspect they themselves would like to "ape".

"We have a vague idea of what we want to become. Become more like cellular structures (+ +), more like amoebas (+ +) very electronic."

"But not electronic in the way you

think about it, not spacey or in any way psychedelic. But if you can imagine people just making burps and grunts and buzzing noises like really primitive, minimal sounds, but all electronically engendered."

The change would affect their visuals, but not by decking themselves out with gadgetry.

It would be a totally different view. We can do more with the way we move our bodies than those people who get very elaborate can do with 50,000 dollars worth of props. Because" — Jerry indicates himself — "It's all here. They think it's in the pocket book. It's bullshit western boy asshole mentality. Machines should be used, people get used by them."

This genial tete a tete is taking place the day before Knebworth. As I've observed, they didn't go down too well, unless you count hundreds of people standing up and putting their thumbs down, well.

"I'm sure it will be maximally abstract (+). We hope to do a lot of formations — like the army drill team — show them the proper uses of a rifle."

"We're only quasi military. How we use it in Devo is really diametrically opposed to what the military has in mind. Rather than subtracting from the environment, it adds to it."

But like the military, I venture, Devo use shock tactics.

"No, we just think that way. I find it hard to respond to that. It just has to happen. We're trying to actually give people something different from the old shit. All those asshole minds holding everything back — bankrupt hurt out minds."

"Those people who just go out there and stick a cigarette in the neck of their guitar, play, walk off and get the money, they're not doing anything for anybody (+). They're irresponsible (+)."

All that's left of this interview — unless you want to cross the rhetoric minefield again, and if you haven't got the gist yet then there isn't much point — is erratum, which, at least is interesting, if contentious.

Erratum no 1: Devo and The Tubes.

"What the Tubes do I consider really limited, because it was just adding something to the music — there's no integration. It's not organically connected to the music, like in Devo. All it is, is some Las Vegas show. There's a veneer, an attachment."

"Everyone's visual. But the reasons we do what we do are not connected with their reasons. It's just a question of deciding what visual you want to be."

Erratum 2: Modern society is based on psychotic brain eating apes.

"The reason there are all sorts of species of say, birds and fish and only one species of man is because of the brain eating apes."

"Carnivorous brain eating apes took over early. Their brains got bigger and bigger. The apes found out — not on a conscious level — that they were eating the other ape's knowledge. It increased their sexual drive enormously and it also wiped out all the other species."

"We're not allowed to kill someone and eat their brains now, so it's all done through corporations. Those corporate guys, none of them are less than 6 ft 2 in with great big heads (+). They all look alike (+)."

Erratum 3: The mutants are getting organised.

"There was a mutants' march in America against the Neutron bomb. Bring us your disenfranchised (+). Bring us your mutants (+). Mutants are getting organised and we're helping."

Erratum 4: The perfect organism.

"Marie Osmond is the perfect organism!" — Mark Mothersbaugh.

Erratum 5: Making money in large quantities is not necessarily Devo.

"Our purpose was never to make money. Money is a by-product of the fact that we're doing what is needed. Money changes what we're doing now. As long as the money keeps coming in, that's perfect as long as we're still doing what's needed."

"Our original purpose was not to make money, we're not compromising what we do to make it."

Erratum 6: More hedging.

"The answer to all your questions could be no and the answer to all of them could be yes and both of them would be true."

Erratum 7: It's just wind in sails. "It's a just wind in sails (+)."

# 47 BLANK CASSETTES JUDGED



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hifi buyer's guide

# MAILMAN

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



Fans may cry "get 'em off Cozy," but Rainbow's drummer Cozy Powell is keeping 'em on for the time being.

## If implications could kill!!

I WISH to complain in the strongest possible terms about your issue dated June 17th, in which the answers to your quiz 'Are You A Jerk?' implied that computer operators are a bunch of jerks. Many of my best friends are computer operators and only a few of them are jerks and only one of them likes Abba.

Do you mean by that usage of an obscure piece of colloquialism that their sanity is not up to scratch or to deny the very existence of intelligent life in Frimley Green?

It is a well well-known fact that we have this problem well under control and that the occupation with the largest jerk quota is that of the estate agent. Unless you print a full apology in your sordid rag I shall be forced to cancel my subscription and have a word with my mate Sid at the Electricity Board and have him send you phenomenally large electricity bills.

Yours sincerely, IBM 380/50, 2080 3100713, Located in Frimley Green, Surrey.  
+ Well? You can forget about that word to Sid now, can't you?

And while we're on that topic

THE MORON who wrote the jerk quiz last week is either phenomenally stupid or blatantly dishonest - the maximum score is 56, sucker, and that's only possible if you're hermaphrodite.

Henry the Wailing Horse, Harlow, Essex.  
+ How observant of you. You win our shock prize of a week in the Eunuchs' Temple Hotel, Kuwait. Come early to avoid disappointment.

Request for Cozy's flesh

I AM writing to you on behalf of six other Rainbow fanatics besides myself. We want a nude pin-up of Cozy Powell, Rainbow's irresistible percussionist. You haven't had a decent centre pin-up since the Rick Parfit issue. (Which incidentally I was unable to get a copy of and, consequently was unable to get my 'Half Pounder' album and enter the 'wax-dash' comp. Fume, seethe, snarl).

Ritchie Blackmore is the greatest guitarist that ever lived but we don't think he'd look as good in the nude as Cozy.

Please, please print it, we don't want some feeble excuse in heavy print at the end of this letter. In

the June 17th issue you mentioned that the loony file is now closed. We all feel this is a big mistake. A few cheerful letters on your page from loonies like us livens up RM no end, believe me.

The perverts and loonies, Warks.  
+ Sorry, perverts etc, the demand for pin-ups of nudes is falling off (sic) remarkably fast as summer continues. Try again in winter when carnal passions run higher.

Rich kids and singles reviews

WHAT IS Record Mirror coming to, letting a bunch of gits like the Rich Kids (sic) review the singles. They were pathetic and why the continual digs at Queen? Queen are at least 100,000,000 times better than them.

So put the Rich Kids (sic, again) back where they belong - on the rubbish tip where they can rot along with all the unsold copies of their records - what records? DM - Queen fan, Isle of Wight.

+ Glen Matlock writes: "Nothing as wet as this letter will ever stop our plan to dominate the world."

Decency frogz and music papers

WELL! And there was me thinking RM was a decent paper about new music!

On the Mailman page, May 27th, was a picture of me playing drums for the Frogz. I would have thought even that the Trend Changer would have known that I have moved to bass guitar and am now with Living Fifth (who can, incidentally, be seen in concert on June 31st, Hall Mead, Loony Bin, Upminster). Be there or be square. The Loony Novelist with the Pink Floyd badge, Woodside Park Tube Station.

A moan from a Ramones fan

I'D JUST like to tell you I agree it's about time you guys stopped knocking the Ramones. As it is I've blacklisted the NME cos of their treatment so if you start that game you know what to expect. I'd like to know what the Ramones think of their UK press coverage. Some of it is so D-U-M-B that those people shouldn't be allowed to have opinions.

As the man said, Mark, you're lucky they didn't give your address. I hate the skinhead / violent

scene but when bums keep taking the piss out of the perfect band I feel that the only good anti-Ramone is one with a bloody nose.  
With Lav, Killer O'Reilly + We take your threats with the usual portions of salt and annul. Now go back to sleep.

Luton - Britain's forgotten city

WHY DOES everyone ignore Luton? Why don't they have an open-air concert at Luton Football Ground? Why Charlton?

Why don't you like the Bleach boys? Why haven't you reviewed the Members' single? Why ain't the Vegetables stars?

Tom Arto + P. Pod of the Vegetables, Plot 4, Luton.  
+ Why don't you take a fistful of your mummy's mangles and help clean up Luton!

Lurk before you leap (sic)

NUTS TO you Kelly Pike. Of three interviews by major music papers you were the only ones given a hard time by the Lurkers. Mind you Tim Lott did a lousy PR job with his unbiased (?) review of "Ain't Got A Clue" - "I must admit we had a personal crusade against the Lurkers" etc, constructive criticism!

I've seen and chatted to the lads and found them very friendly and not afraid to stand their rounds either. The Lurkers are guilty only of getting their priorities right paying customers first then the press - after all, we pay your wages as well as the bands. Incidentally, the other papers managed to print a pic of the current line-up. Compared with your childish attitudes the Lurkers are stars!

Dave Burns, Lurk On.  
+ About one hundred thousand of you pay our wages - not just Dave Burns. So we have to give everyone our opinion. After all, it's opinion (and info) you're paying FOR!

Thanx: B Rats

THANKS TO the Boomtown Rats for a great concert at the Empire, Liverpool, and special thanks to the group for letting us come backstage to talk to them and get autographs.

Do the Rat! Liverpool.  
+ At last, a reader with good taste. Proves that not all is dead in Liverpool.

Bilge kids and other pet hates

WHOSE IDEA was it to have the Bilge Kids reviewing the singles in the June 17th issue? Those Bitch Kids can't review for love and they have something against Queen, so I gathered when I looked at that piece of gunk.

What have Queen done to the Zilch Kids I'll never know, but I think they're jealous because Queen can play and have had more hits. The Kids have still not got beyond the pin-up stage (ha ha ha!).

Another addition to that elite crowd of my pet hates is that jerk who slagged ELO's single 'Wild West Hero' a few weeks ago. Tim Lott has gained a bad reputation (apologies to Thin Lizzy) for running Queen down in his so-called review of their Paris gig. Get rid of Lott the Clot as he slags everyone else besides Queen and ELO and annoys many people.

Merlynn, El Dorador, Tingley, Nr Wakefield.  
+ Tim 'The Stud' Lott is too much in demand around London's top booids for us to let him go yet. Besides if we do, he'll be committed within a week.

Someone's had their Phil

WHO DOES this Phil Lynott think he is? I am referring to your centre page article on the Romeo June 17th. Fame has gone to his head, he's becoming as boastful as Bob Geldof. He says he could give the Stones and Zep a boot up the arse. The Stones and Zep's following is like a foundation of a castle, never broken, by Lizzy anyway.

So come off it Lynott. Wait for the Zeps' new album. One of the many Rocks in Zep's foundation.  
+ You readers with archive tastes do get hot about your heroes. Forget to mention the Beatles though, didn't you!

Legs -

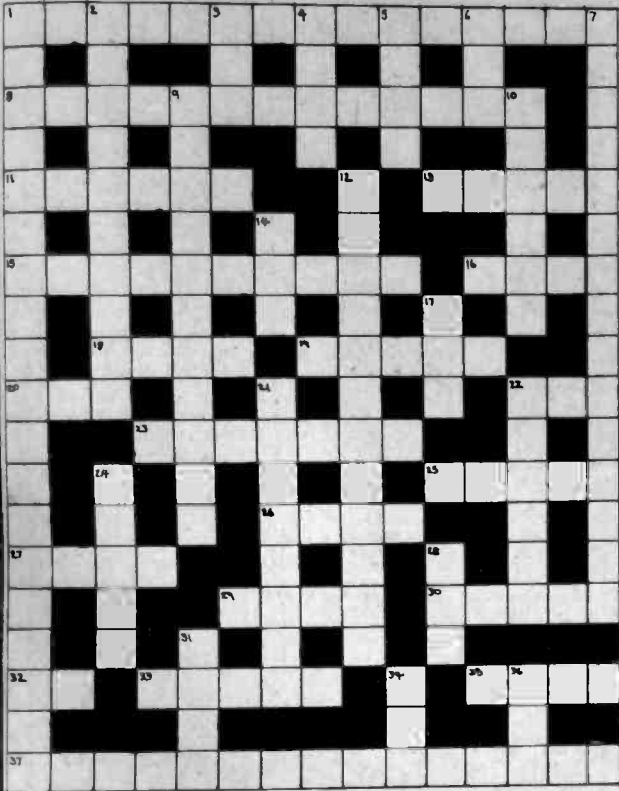
Donna's forgotten asset

IN RECENT issues of Record Mirror you have been very unkind to that gorgeous female Donna Summer.

You really hurt my feelings when in a review of her new single you described her as 'old elephant thigh'.

A 'Blindie Bliff' who loves Donna Summers legs.  
+ You will be thrilled to know that opinions are sharply divided as Record Mirror as to whether Donna Summer is of any - a distant relation of a psychodora.

# KWORD



## ACROSS

- 1 Where the Eagles might stay. (5, 10)
- 8 They Miss You. (7, 6)
- 11 Buddy Holly classic. (4, 2)
- 13 If it means everything to everyone, it must be a... (5)
- 15 Why Lesley Gore will cry if she wants to. (3, 2, 5)
- 16 Don Juan's reckless daughter. (4)
- 18 The Four Seasons had an... (17, 4)
- 19 He helped form Soft Machine in 1966, as singer and bassist. (5)
- 20 Ms. Peebles. (3)
- 22 Steve Marriot had a Humble one. (3)
- 23 First third of BTO. (7)
- 25 They had a Ballroom Blitz, in 1973. (5)
- 26 He Came To Dance. (4)
- 27 Keith Emerson's old outfit. (4)
- 29 The type of girl Status Quo had. (4)
- 30 He had Thunder in his heart. (5)
- 32 Mr. Matthews. (2)
- 33 Grimes or King. (5)
- 35 Jocko Homo's. (4)
- 37 She was Free in 1977. (6, 3, 2, 4)

## DOWN

- 1 Dylan original that gave Bryan Ferry his first solo hit. (4, 5, 1, 5, 4)
- 2 They have just had an Adventure. (10)
- 3 German group who wanted More. (3)
- 4 & 21. Down. Elvis Costello's debut single. (4, 4, 4)
- 5 & 24. Down. Black and Blue Stones single. (4, 2, 3)
- 6 Tommy was Dizzy in 1969. (3)
- 7 Mr Low was a Natural Sinner. (4, 11, 4)
- 9 1965, Sonny and Cher No. 1. (1, 3, 3, 4)
- 10 They had a Glass of champagne in 1976. (6)
- 12 She travelled from New York to L. A. last year. (5, 7)
- 14 Mick Ralph's company. (3)
- 17 Fox had a single... (3)
- 21 See 4 Down.
- 22 Manfred Mann's Flamingo. (6)
- 24 See 5 Down.
- 28 Yvonne Elliman label. (1, 1, 1)
- 31 Genesis had a Trick of the... (4)
- 34 Rainbow singer. (3)
- 36 Elton John flop single. (3)

## LAST WEEK'S SOLUTION

### ACROSS

1. This Years Model. 2. Motors.
3. Oak. 4. Oboe. 5. Boomtown Rats. 6. Deniece Williams. 7. Moon. 9. EM1. 10. Ted Nugent. 12. Bonnie Tyler. 14. Bread. 15. Generation X. 18. Zappa. 25. Pulse. 26. Alive. 31. Tin. 32. Eve.

### DOWN

1. Tom Robinson Band. 8. It Takes Two To Tango. 11. Yardbirds. 13. Street. 16. End. 17. Deke. 19. Green. 20. Stayin. 21. File. 22. In. 23. Pete. 24. Steel. 27. Lou. 28. Flo. 29. Taxi. 30. & 22. Let Me. 33. Survivors. 34. Jane.

# HELP

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

## She wants it to end

I'VE been going out with my girlfriend for over two years now and she has just told me that she has had another boyfriend for the past few weeks. He's much older than her too — she's only 17 and he's 28. She has said she wants to finish with me, but I can't accept it. The

thought of what's been happening just makes me feel ill. What can I do? Eddio, Camberley  
+ People and relationships do change, and although it's hard to take, you must face facts. Your girl has found herself another boyfriend and has made her feelings

clear. No matter how you feel about her you must accept that she has as much right to choose what she does with her life as anyone else, including you.  
If she doesn't want to know, she doesn't want to know, and there's nothing you can do about it. Talking it over may get things out in the open, but it may not change her mind.  
Let her go. There's a chance that this new relationship may not work out. Her attraction to an older man may be no more than a temporary infatuation, pure and simple. Or she may just be testing you out.  
Get yourself together. Try going out with other people yourself. Whatever you do — don't just sit around and mope. If you don't have something positive to offer you won't

stand a chance with her or any other girl.  
**Embarrassment**  
MY girlfriend and I have a sexual problem which I am too embarrassed to write about in case my friends find out. Is there anywhere in North London where we can get some advice without fear of comeback. It isn't about contraception, by the way.  
Gregg, North London

+ Make an appointment with Grapevine, the informal sexual counselling service run by young people for young people, or simply give them a ring and talk it over on 01-607 0935. If you're in the area and want to call in Grapevine are at 269, Holloway Road, London N7.

# 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.

## Kiss superheroes comic

PLEASE could you tell me where I could get a copy of the Kiss comic featuring the group as superheroes? Also do you know the address of their fan club? Kiss fan, Crewe.  
+ Although only 500 copies of the comic were available here at Christmas last year, they are no longer. When stock ran out it was not refurbished and as the American comic companies do not reprint, this comic is now a rarity, and if you get your hands on it count yourself lucky! However, one thing you can see in the UK will be a two-hour feature film called 'Kiss Versus The Phantom Of The Park', to be shown later in the year to coincide with the release of their individual solo albums.  
The Fan Club is in America, so write to find out details to 'The Kiss Army', c/o 10940, Wilshire Boulevard, Suite 2350, Los Angeles, California.

## Be-Bop Deluxe super songs

IN February this year I went to see Be-Bop Deluxe. During the show they played two songs, 'Speed Of The Wind' and 'Lovers Are Mortal' which they said would be due for release on an EP in March or April. Could you tell me when these superb songs will be released?  
Also, have you any idea where I can get hold of Bill Nelson's 'Northern Dream' LP or what record label it's on?  
D. Holden, Blackburn  
+ It is still likely that these songs will be recorded on an EP but as yet there are no plans for release. 'Northern Dream' is on Bill's own label 'Holy Ground' which is available from the Wakefield Record Bar in Wakefield (where else!)

**GET BLATANTLY OFFENSIVE AT YOUR CONVENIENCE**

Yes, Wayne County and his likeable Electric Chairs have really 'done it' this time. Their new E.P., 'Blatantly Offensive' is in the worst possible taste. Crammed with the depraved parlance of the gutter, rancid with houseous fantasies, 'Blatantly Offensive' will almost certainly make you want to puke. And yes it does include THE track. Tell your local record dealer he can get 'Blatantly Offensive' from Lightning or you can get it by post direct from: Fred Safari Records, 47 Manchester St, London W1L. Send a cheque or postal order for £1.20 inc. P & P. FIRST 1,000 IN GOLD VINYL. SECOND 1,000 IN PLATINUM VINYL.



# 'AGELESS STUDENTS' IN LEEK GROWING SENSATION!

## THE RETURN OF LINDISFARNE

SPOT THE changes in Ray Jackson's appearance and you could win yourself a holiday in a plush Sunderland boarding house, PLUS a year's supply of leeks.

Difficult, isn't it? His moustache still drips down over weather beaten jowls and his hair is still black and long. After all these years Ray and Lindisfarne still look like ageless students. True men of the people, slipping into the pub for half a pint of beer and rushing home to watch 'Match Of The Day' on a Saturday night.

Plus taking aside, it's good to have them back as a complete unit. And with the success of 'Run For Home' the future's looking good. I was amazed when they split in the first place after doing so well with the likes of 'Meet Me On The Corner'. Maybe it just seemed like a good idea at the time, but soon the satellite bands that split off from Lindisfarne began to stumble and fall. Alright Ray, solve the mystery of the break up.

### Chemistry

"We were in a situation where we seemed to be touring for years without taking a holiday. We couldn't call any time our own and we got on to the inevitable music business treadmill. You can't operate and turn out your best material in such situations. The split had to come.

"But over the years I suppose we came to the conclusion that Lindisfarne couldn't exist in any other form apart from the band. The chemistry wasn't fully there in the other groups. The re-union Christmas concerts in Newcastle proved that we were still capable of getting the crowds to have a good time.

"They wanted us to do a show at Newcastle Festival in the summer, but I couldn't see that. I wanted to do a Christmas concert because you can generate a very warm feeling with all the Geordies returning home from the four corners of the world. The atmosphere was just incredible,

so we thought we could make the band work again and it has. Everybody has improved their playing over the years and the act is much slicker now."

So Lindisfarne signed a new record deal swapping from Charisma to Phonogram. To me, the album sounds like a Geordie version of Fleetwood Mac. Former Elton John producer Gus Dudgeon was at the controls and seems to have tidied up the band's sound, particularly in the harmonies.

### Factory

"We're keeping the old spirit but building on it," continues Ray. "We've always had some West Coast influences but in the early days some people would label us as a folk group. I do admire Fleetwood Mac - the songs and production are excellent. Gus listens to some tapes of ours that we did to see how we were reacting to each other and he really liked them.

"I think the break has been beneficial. I suppose it's like taking a long holiday and coming back refreshed. I wouldn't mind doing another live album, the first one we did didn't show us at our best. It was composed of a set of tapes for the BBC that Charisma decided to release as an album."

The sunshine coasts of Bognor or Los Angeles may have beckoned Ray, but home is still beloved Newcastle.

"There's a great feeling of closeness up there that you don't get down south. We're known in Newcastle but not really on a fan / star basis. My roots are still working class but I was at college studying graphic design. The college experience broadened my mind. I wouldn't have wanted to go down the pit or into the factory on a production line.

"But sometimes songwriting isn't so different from working in a factory, you sit down and produce material.

"Some of the close feelings of the north-east are being destroyed as they shunt people away from the areas they like into massive tower blocks. People can't live in buildings like that, it destroys their sense of community."

Ray also has some pretty strong views about the race question.

"In the thirties there was an influx of immigrants into South Shields. The area settled down until it became very peaceful with everybody getting on and no racial confrontations. People can live together. It just takes time for things to settle down. National Front feelings could kill the roots of good music but I'm prepared to believe that the majority of people in this country are reasonable. They won't be awayed by people who set out to exaggerate the problems.

"Yes, white men can sing the blues. Similar conditions exist in Newcastle as an industrial town in the States. On one tour of the States we went into a bar and there was a Geordie there who I knew from childhood.

"We haven't done that well in the States though - they don't seem to fully appreciate our regional humour."

It was that quirkiness that led to one of Lindisfarne all those years ago on Top Of The Pops slot banging a drum with a fish (I can't remember whether it was real or plastic).

### Sabotage

"When we started, everybody was very intense, the world was full of heavy metal. We went on stage to have a laugh."

In the future, Lindisfarne will be touring the States. Ray's also getting into playwriting with a friend. One play is called 'The Champton Strain' about the curious northern hobby of leek growing. They even hold contests where you can win huge prizes for your prize vegetable.

"You can win around £500 for a champion leek," says Ray. "People who grow prize leeks keep their formula a closely guarded secret. There's also a lot of sabotage involved stopping your rivals from entering contests, so there's getting to be a kind of leek mafia up there."

£500 for growing a prize leek? Now, where did I leave my trowel?

ROBIN SMITH



LINDISFARNE: out to have a laugh? Who's laughing?

WILD! DO YOU REALISE WE'VE FINALLY GOT ON VINYL A REFLECTION OF MAN'S PREDICAMENT, LIFE.....

THE INNERMOST WISDOM OF OUR QUASITERRESTIAL COEXISTENCE.....

ON THIS PLANET EARTH AS WE KNOW IT

BULLSHIT OTWAY

OTWAY & BARRETT-DEEP & MEANINGLESS

ALBUM - CASSETTE



# UPFRONT

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

## THURSDAY

JUNE 20

- ALDERSHOT**, St Omar Barracks, Desmond Dekker
- BARNSTABLE**, Chequers (71794), The Larkers
- BATH**, Brillig Arb Centre (64864), The Movies
- BIRMINGHAM**, Barrel Organ, Asylum
- BLACKBURN**, Polytechnic, China Street (Anti-Nazi concert)
- BRIGHTON**, Hungry Years (29284), Atrix
- BRISTOL**, Granary (28267), Dire Straits
- CRATHAM**, Tam O'Shanter (Medway 400187), Warm Jets
- CHERRINGTON**, Junior Ranks Club, Pin-Ups
- COLWYN BAY**, Dixieland (2594), Those Naughty Lumps
- COVENTRY**, Warwick University (20359), The Rubinoos / Rock Island Line
- CRAWLEY**, Felham Buckle, Southern Ryda
- DERBY**, Astorby Rooms (31111), Showaddywaddy
- DEWBURY**, Turks Head (65790), Minerva
- DONCASTER**, Outlook (64484), The Tyra Gang
- HARTLEPOOL**, Gatabyns, Carpettes
- HIGH WYCOMBE**, Nags Head, London Road (21758), The Skids
- HINCKLEY**, Liberal Club, Incredible Kidda Band
- HOLBURY**, Old Mill Inn, Lesser Known Tunicians
- HORNCHURCH**, Queen's Theatre (43333), Tommy (stage show)
- ILFORD**, The Cranbrook (01 504 8659), Jerry The Ferret
- LEEDS**, Compton Arms, Ronnie Storm and the Typhoons
- LEEDS**, F Club (663 262), The Boy Friends
- LEEDS**, Polytechnic (41101), The Straights
- LEEDS**, Queen's Hall (31981), The Clash
- LEEDS**, Vivas (456249), The Cas Cunnane Band
- LEICESTER**, Phoenix Theatre (38832), White Island Steam Heat
- LEYTON BUZZARD**, Hunt Hotel (4748), Street Chorus
- LIVERPOOL**, Empire (051 709 1553), UFO / Marseilles
- LIVERPOOL**, Eric's (061 236 7813), The Eddy / Hot Water
- LONDON**, Bridgehouse, Canning Town (01 - 476 2659), Filthy McNasty

- LONDON**, Dingwalls, Camden Lock (01 - 287 4987), The Dickies
- LONDON**, Earls Court, Wembley (01 - 386 1200), David Bowie
- LONDON**, Golden Lion, Fulham (01 - 855 3942), Trapese
- LONDON**, Hammersmith Odeon (01 - 748 4081), Jasper Carrott
- LONDON**, Hope and Anchor, Islington (01 - 350 4510), The Autographs
- LONDON**, Kensington, Russell Gardens (01 - 608 3248), The Eclips
- LONDON**, Music Machine, Camden (01 - 887 0428), Hinkley's Heroes
- LONDON**, Nashville, Kennington (01 - 603 6071), Dead Fingers Talk
- LONDON**, Pegasus, Stoke Newington (01 - 226 5930), The Vipers
- LONDON**, Rochester Castle, Stoke Newington (01 - 249 0198), The Members
- LONDON**, Rock Garden, Covent Garden (01 - 340 3961), Krypton Tunes
- LONDON**, Royalty, Southgate (01 - 886 4112), Flying Saucers / Gina and the Rockin' Rebels
- LONDON**, Tidal Basin, Canning Town (01 - 476 7701), Zaine Griffie
- LONDON**, Windsor Castle, Harrow Road (01 - 286 8405), The Idols
- MANCHESTER**, Ruffians (021 - 236 8758), Clayson And The Argonauts
- MARGATE**, Dreamland (27011), JAIN BAND
- MELTON MOWBRAY**, Painted Lady (812121), The Fantastic
- NEWCASTLE**, Coopersage (2826), Sabre Jets
- NEWCASTLE**, Eldon Square Festival, Speed
- NEWCASTLE**, The Haw-thorn (741096), Avalon
- NEWCASTLE**, Newton Park Hotel (682010), Oasle
- NOTTINGHAM**, Town Arms, The Next Band
- NOTTINGHAM**, University (55912), Job Job
- OXFORD**, Mover Dolly (44761), Roll-Ups
- OXFORD**, New Theatre (44544), The Boomtown Hubs
- PERTH**, St Albans Hotel, The Zones
- PORTSMOUTH**, HMS Sutton Club, Wicked Lady
- RETFORD**, Portehouse (4981), Little Acre
- ST ALBANS**, Art College, Southern Cross
- WAKEFIELD**, Theatre Club (75021), Mud
- WHITLEY BAY**, Jonahs (633182), Sharp Licks
- WORCESTER**, Bank House, The Stricks

**THE CLASH**, on a 15 date tour, play Leeds Queen's Hall (Thursday), Sheffield Top Rank (Friday), Leicester Granby Hall (Saturday), Manchester Apollo (Sunday), Glasgow Apollo (Tuesday) and Aberdeen Music Hall (Wednesday).

Two festivals this Saturday, Liverpool's Hope Street Fringe Festival features **BIG IN JAPAN**, **MONTREAL**, **MARDEX** and **THE ZINC**, **THE MUTANTS**, **SECOND THOUGHT**, **MONDOGS**, and **THE ACCELERATION**. Topping the bill at the Hainault Festival in Essex is **JOHNNY MOPED** with **ADVERTISING** and **SCENE STEALER**.

**MAGAZINE** start a tour to coincide with the release of their new album 'Real Life' beginning at Birmingham Barbarellas (Saturday), other dates, Edinburgh Tiffany's (Monday) and Bradford St Georges Hall (Wednesday).

**THE RUBINOOS**, last seen with **GREG KIHN**, return to Britain for a short season at the Marquee from Friday to Monday inclusive and their new single 'I Wanna Be Your Boyfriend' is released on Friday too.

**PENETRATION** have added more dates to their current tour,

Kensington Royal College of Art (Friday), Cheltenham Plough Inn, (Monday) and Coventry Locarno (Tuesday).

The **WHITE CATS** featuring Chris Miller (formerly Rat Scabies) have London gigs at the Pegasus (Friday), Hammersmith Red Cow (Saturday) and Dingwalls (Tuesday).

The **PIRATES** play additional dates at Manchester New Century Hall (Friday), Oxford College of Further Education (Saturday) and Blackpool Imperial Ballroom (Sunday).

Around London, **The Motors** have two extra gigs this week, Regents Park Bedford College (Friday) and Harlesden New Roxy (Saturday).

The **DOCTORS OF MADNESS** support **WIRE** at the Lyceum (Sunday).

Playing his first London concert for three years **PETER SARSTEDT** gives himself an airing at Regents Park Open Air Theatre (Sunday).

The **DICKIES** make Dingwalls (Thursday), **CHINA STREET** are at the Rock Garden (Saturday) and **DIRE STRAITS** play the Marquee (Wednesday).



DAVID BOWIE, at London Earls Court on Friday

## TV

**THURSDAY**  
**BBC 1** - Top Of The Pops (7.30 - 8.00) Extended programme introduced by the hairy monster (DLT) and shaved Legs & Co.  
**BBC 1** - Songwriters (8.25 - 10.15) Studies the music and life of celebrated camp twenties composer Noel Coward. BOT special.  
**FRIDAY**  
**ITV** - Fantasy (4.45 - 5.15) Games and dancing with music from Rosetta Stone.  
**SATURDAY**  
**LWT** - The Monkees (10.15 - 10.45) Davy, Peter et al audition for a TV producer.  
**LWT** - Laverne & Shirley (8.00 - 8.30) Comedy series inspired by Happy Days. The girls are invited to a party where The Fonz arrives as Laverne's date.  
**SUNDAY**  
**LWT** - The London Weekend Show (1.00 - 2.15) Janet Street-Porter and the crew set off for New York on a sky train to find out what holidaying in the States is really about.  
**LWT** - Boy In The Plastic Bubble (7.15 - 9.15) John Travolta stars as a boy born without natural immunity to infection who spends his life in a plastic bubble. The fun starts when he falls in love.  
**MONDAY**  
**ITV** - The Kenny Everett Video Show (6.45 - 7.30) Games and music with the kind of silly madness you'd expect from the big K. Well it's better than Crossroads.  
**TUESDAY**  
**ITV** - Breakers (4.15 - 4.45) Second programme in the new pop series with music from Jim and Andy.  
**WEDNESDAY**  
**Granada** - A Little Night Music (12.10 - 12.20) Tonight Don McLean plays the last chorus but, any bands are invited to send tapes to Granada TV if they want a chance to appear on this 10 minute spot.

## FRIDAY

JUNE 30

- ABINGDON**, Culham College (2458), The Fabulous Fudies
- ANFIELD PLAIN**, The Plainsman (3313), White Heat
- BARNSTABLE**, Chequers (71794), Wicked Lady
- BEDFORD**, Madder College (415181), Patrick Fitzgerald / Black Enchanters
- BIRMINGHAM**, Barbarellas (021 - 843 9413), Supercharge

- BOGNOR REGIS**, Pier Pavilion, Pin-Ups
- BOGNOR REGIS**, Sussex Hotel (8420), Southern Ryda
- BRADFORD**, Royal Standard (2461), Sky Talk
- BRADFORD**, Star Hotel, Westgate (82119), Auld Triangle
- BRENTWOOD**, Hermit Club (217084), Dino Dax and the Machine
- BRIDGWATER**, Manor Hotel, Zhai
- CARLE DOUGLAS**, Town Hall, Ignatz
- CRATHAM**, Tam O'Shanter (Medway 400187), Summer 48
- CHESTER**, Arts Centre, Turning Point
- DUMFRIES**, The Windsor, Humphries
- DUNFERMLINE**, Glen Park Pavilion, The Monos
- EDINBURGH**, Odeon (031 - 607 3600), UFO Marseilles
- GALASHIELLS**, Kingsway Centre, Habesba Corpus
- GHANTHAM**, Guildhall, The Next Band
- GUILDFORD**, Civic Hall (67514), Alberto Y Lost Trips Paranoias / John Dowle
- HALIFAX**, Good Mood Club, Jailer / Sweet Effects
- HERTFORD**, College (54242), Jain Band
- HORNCHURCH**, Queen's Theatre (43333), Tommy (Stage Show)
- IPSWICH**, Suffolk Polytechnic (55885), Richard Dignace
- KELSO**, Tate Hall, Fast Eddy
- KIRKLEAVINGTON**, Country Club (Eagles Cliff 78093), The Movies
- LEEDS**, Beeston Hill Liberal Club, Ronnie Storm and the Typhoons
- LEEDS**, Polytechnic, Tri-beaman
- LEEDS**, Vivas (456249), Are Rouge
- LEICESTER**, Phoenix Theatre (38832), World Service / Windjammer
- LINDOLN**, AJ's (30874), Emergency
- LINDOLN**, RAF Digby, Incredible Kidda Band
- LIVERPOOL**, Moonstone (051 - 709 5886), Alwoodley Jets
- LONDON**, Aeklam Hall, Portobello Road (01 960 4580), Teresa D'Abraz
- LONDON**, Roots / Gillisando Steel Band
- LONDON**, Bedford College, Regents Park (01-

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**ANDY ST. JOHN & TONY**

CONTINUED ON PAGE 28

**FFORDE GREEN**  
**ROCK SCENE**  
 ROUNDWAY ROAD, LEEDS 6  
 Friday 30: DAYS OF GRACE  
 Sat 1: SONAD  
 Sun 2: JEMMY DARRIN BAND

## RADIO

**MONDAY TO FRIDAY**  
**Radio One** - John Peel (10.00 - 12.00) Music from the man of nine thousand albums.  
**THURSDAY**  
**Radio City** - Great Eastern Express (6.30 - 10.00) Phil Easton interviews UFO and Marseilles who are currently touring together.  
**Radio Luxembourg** - Album of the Night (12.00 - 1.00) Tonight's featured album is 'Motion' by Alain Toussaint.  
**FRIDAY**  
**Radio City** - Crumlin (7.30 - 10.00) A good prog for freaky music freaks! Emerson Lake & Palmer in concert.  
**Radio Luxembourg** - Album of the Night (10.00 - 11.00) The Little River Band and 'Sleeper Catcher'  
**SATURDAY**  
**Radio One** - In Concert (6.30 - 7.30) Music from The Motors and The Jolt  
**Radio Clyde** (8.00 - 10.00) Special programme, Joan Baez in Concert recorded at Glasgow Apollo last December.  
**Radio Luxembourg** - Album of the Week (10.00 - 11.00) Dylan's new masterpiece 'Street Legal'.  
**Radio Clyde** - Hear Me Talking (10.00 - 11.00) Paul Coia interviews Ian Anderson from Jethro Tull.  
**SUNDAY**  
**Radio Luxembourg** - Album of the Night (2.00-3.00) Grand Theft and 'Have You Seen This Band'  
**MONDAY**  
**Radio City** - Great Eastern Express (6.30 - 10.00) Willy Deville talks to Phil Easton.  
**Radio London** - Breakthrough (8.30 - 10.00) All the latest releases plus an interview with Grace Slick from Jefferson Starship.  
**Radio Luxembourg** - Album of the Night (12.00 - 2.00) Soundtrack from the film 'Grease' starring Olivia Newton John and John Travolta.  
**TUESDAY**  
**Radio Clyde** - History of the Apollo (7.00 - 8.00) The Glasgow Apollo closes tomorrow to be taken over by bingo! Hear the views of some of the famous names who have played there.

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JONES

BIGGS

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**by Ronnie Biggs**

**MY WAY**

**MY WAY**

**SO VICIOUS**

**SEX**

**PISTOLS**

From the forthcoming film **THE GREAT ROCK 'N' ROLL SWINDLE**  
A Meritbeat Production



# UPFRONT

FROM PAGE 26

4864400), The Motors  
**LONDON**, Bridgehouse, Canning Town (01-467 2889), Roll-Ups  
**LONDON**, Central London Polytechnic (01-486 5811), Clayton and the Argonauts / Merger  
**LONDON**, Chiswick Polytechnic (01-995 3801), Misty / Satellites (Rock Against Racism)  
**LONDON**, Collegiate Theatre, Gordon Street (01-587 9629), The Pop Group / This Heat  
**LONDON**, Dingwalls, Camden (01-287 4967), Fumble / The Cruisers  
**LONDON**, Earls Court, Wembley (01-385 1200), David Bowie  
**LONDON**, Global Village, Hungerford Lane (01-839 2803), China Street  
**LONDON**, Golden Lion, Fulham (01-385 3942), Jerry The Ferret  
**LONDON**, Half Moon, Putney (01-480 4665), Chuck Brucard  
**LONDON**, Hammersmith Odeon, (01-748 4081), Jasper Carrott  
**LONDON**, Marquee, Wardour Street (01-437 6603), The Rubinoos  
**LONDON**, Middleton Arms, Hackney (01-249 4663), Roll-Ups  
**LONDON**, Music Machine, Camden (01-387 0428), The Pleasers  
**LONDON**, Pegasus, Stoke Newington (01-226 5930), White Cats  
**LONDON**, Roehampton

Club, Roehampton Lane, Lea St John / Night Blues  
**LONDON**, Rochester Castle, Stoke Newington (01-249 0198), Punishment of Luxury  
**LONDON**, Royal College of Art, summer dance (01-584 5020), Penetration / Reinforcement / John Cooper - Clark / Rank / The Monochrome Set  
**LONDON**, Royalty, Southgate (01-886 4112), Delegation  
**LONDON**, Three Rabbits, Manor Park (01-478 0660), Bouncer  
**LONDON**, Tidal Basin, Canning Town (01-476 7791), Speedometers  
**LONDON**, Windsor Castle, Harrow Road (01-286 8403), The Autographs  
**MACCLESFIELD**, Travellers Rest, Hybrid  
**MANCHESTER**, Apollo (061 272 112), Boomtown Hits  
**MANCHESTER**, New Century Hall, The Pirates  
**MANCHESTER**, Rafters (061-236 9788), The Smirks  
**MANCHESTER**, Valentines Club, Labi Siffre  
**MATLOCK**, Pavilion (3848), Strange Days  
**MELTON MOWBRAY**, Painted Lady (812121), The Fantastics  
**MORPETH**, Comrades Club, The Squad  
**NEWCASTLE**, Bridge Hotel (27780), Goats  
**NEWTON ABBOT**, Seale Hayne College (2323), Racing Cars  
**NOTTINGHAM**, Megalomania at Sandpiper (54382), Chelsea



SUZI QUATRO: at Swindon on Friday

**PERTH**, St Albans Hotel, TNT  
**PETERBOROUGH**, ABC (45504), Showaddywaddy  
**PLYMOUTH**, Metro (51326), Dire Straits  
**PORCHESTER**, Community Centre, Lesser Known Tumbians  
**RADLETT**, Wall Hall College, Ods Waygood Band  
**READING**, St Andrews Hall (82198), The Eid  
**REDCAR**, Coatham Bowl (74420), Black Slate  
**REDHILL**, College of Technology, Apostrophe  
**RUGBY**, Railway Club, The Rankers  
**RUSHDEN**, Wheatsheaf, Bleak House

**RYDE**, Town Hall (84921), The Automates  
**SCARBOROUGH**, Penthouse (63204), Tyla Gang  
**SHEFFIELD**, Limit (790940), Arbro  
**SHEFFIELD**, Top Rank (21927), The Clash  
**SOUTH SHELD**, Bolingbroke Hall (684583), Anglie Upstarts  
**SUNDERLAND**, Annabells (59117), JALN Band  
**SWINDON**, Oasis, Suzi Quatro / The Directors  
**TAIN**, Town Hall, Dans Band  
**WAKEFIELD**, Theatre Club (75021), Mud  
**WATFORD**, Wall Hall College, Supercharge

**WINCHESTER**, School of Art, Desmond Dekker  
**WOLVERHAMPTON**, Lafayette (26285), The Boyfriends  
**Standard** (2242), Sky Talk  
**BRIGHTON**, The Adur, Hove Lagoon, Southern Ryda  
**BRISTOL**, Brunel College, Little Acre  
**CHATHAM**, Tam O'Shanter (Medway 400187), Steve Boyce Band  
**GRAMBOURNE**, Folk Festival, Richard Digance  
**DINGWALL**, Town Hall, Dans Band  
**DORCHESTER**, Tavern (5737), Zhai  
**ODDLEY**, JB's (56597), Champion  
**DUNFERMLINE**, Roadhouse, Mother Earth / Monclug

**EDINBURGH**, Clouds (081 229 5335), Flying Squad  
**FALKIRK**, Tam Bains, Deft Jerks  
**FOLKESTONE**, Cliff Hotel, JALN Band  
**GATESHEAD**, Stirling House (781199), Famous Five  
**GLASGOW**, Amphora (041 332 2760), Neon-omancer  
**GLANGOW**, Apollo (041 332 6055), UFO / Marselles  
**GOOLE**, Station Hotel, Red Eye  
**GUILDFORD**, Surrey University (71261), Turning Point (mid-day)  
**HAINAULT**, Festival Recreation Ground, El-

**Standard** (2242), Sky Talk  
**BRIGHTON**, The Adur, Hove Lagoon, Southern Ryda  
**BRISTOL**, Brunel College, Little Acre  
**CHATHAM**, Tam O'Shanter (Medway 400187), Steve Boyce Band  
**GRAMBOURNE**, Folk Festival, Richard Digance  
**DINGWALL**, Town Hall, Dans Band  
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**DUNFERMLINE**, Roadhouse, Mother Earth / Monclug

## SATURDAY JULY 1

# Come on and get it.

Get hold of the latest non stop disco explosion 'Come On Dance, Dance', a limited edition 12" single from the showstopping Saturday Night Band. Taken from the album of the same name, 'Come On Dance, Dance' is guaranteed to get you up and get you off. It'll even make the wallflowers blossom, so come on and get it today.



# SATURDAY NIGHT 'Come On Dance, Dance' BAND 12" Single



# ROADSHOWS

Knebworth 1978  
— or was it 1968?

## ONE WALLOW DOESN'T MAKE A SUMMER

EVERY year, tens of thousands of 'straight' rock fans go on a rather expensive and uncomfortable pilgrimage in order to pay homage to their superstar heroes.

This year it was Genesis who decided to play a festival for 100,000 people and exert themselves for their surprisingly loyal fans, rather than play in more humane surroundings.

Knebworth '78 was in the classic festival mould — joss sticks, gurus, confederate flags, flooded toilets, rain clouds and to cap the day, a car park which took three hours to get out of. Young Jesus, veteran of countless festivals, was there in purple shorts, while the inevitable Hell's Angels turned up to add a bit of stoned aggression to the "loving awareness" atmosphere.

As usual the best bands were earlier in the day,

while in the evening most people were too cold/hungry/bored, to fully appreciate the wonders of the predictable Genesis extravaganza.

Brand X opened the day's proceedings and were given a surprisingly warm reception. To my uneducated senses, they appeared to be a jazz/rock/funk band, who played seemingly never ending songs which sounded as if each musician was literally 'doing his own thing'. Complex sounds with no recognisable melodies.

In fact, the only reason I can imagine they were so well received was probably something to do with the fact that Phil Collins was a former member and you can't upset him by not clapping his old chums!

Head shaking, hand clapping freaky dancers

loved the Atlantic Rhythm Section's set. But then their ebullient lead singer, Ronnie Hammond, tried so hard to get the audience involved that in the end it was inevitable that by sheer determination he succeeded.

"I love ya", he screamed in his authentic Georgian accent. This corny gesture was laughable at first but when he kept saying it, became unbearably over the top.

The band themselves had the same trouble. They saw that they were on to a good thing with their dual lead guitar work obviously going down well with the audience. However, as the set wore on, the guitar solos often seemed to be included as an expected custom making the songs drawn out and tedious.

It's a pity really as the

ARS are an above average rock band with some very imaginative melodic songs which have made them extremely successful in the States. Being more than just a good time Southern band they gave the crowd what they wanted with style, power and conventional workmanship. The more unacceptable side of American music was revealed in the scientific rhythms of Devo. They were unacceptable to the 'spud heads' in the audience who simply could not/would not understand what Devo are doing.

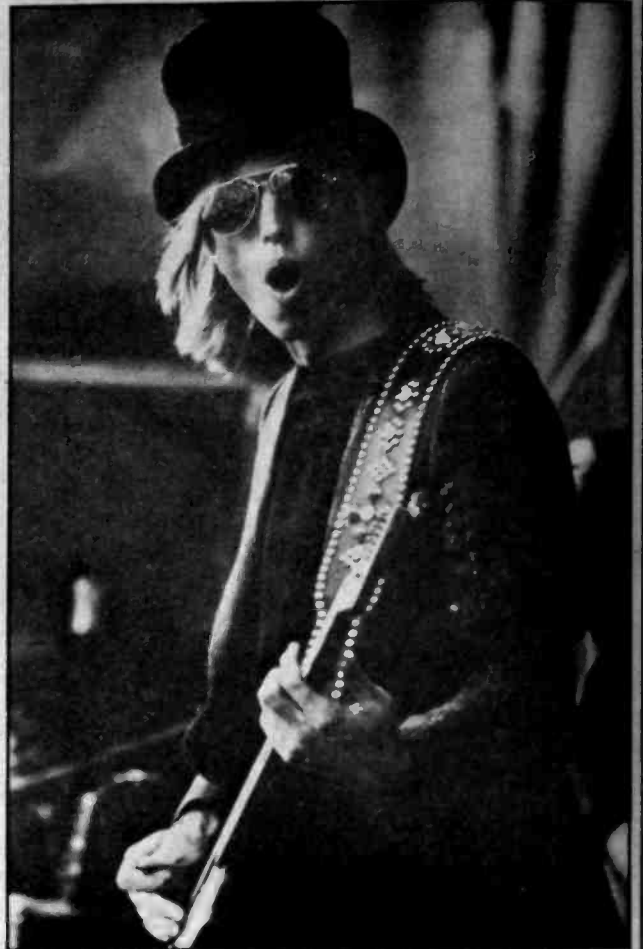
Devo are funny! Their orange skateboard helmets and white padded outfits made them look like chemical factory technicians. Their protective clothing was more than just a part of their industrial image. It protected the band from the bottles thrown at them.

To my ears, their music sounded like a cross between heavy metal and 'Low' Bowie. It is only the excellent mad computer vocals coupled with the costumes which made the band seem weird. In my mind they were, without doubt, the most exciting original band at Knebworth. With songs as clever as 'Jocko Homo' and formation dances to match, Devo were pure seventies entertainment. The hostile reaction they received simply confirmed the fact that the majority of rock fans feel alienated by new approaches to modern music.

Tom Petty and his Heartbreakers, on the other hand, do not wear silly clothes, apart from Tom's top hat, purple jacket and shades (cool-eh!) Petty does not play new music of any kind but still appeals to hip journalists and average denimed rock fans. He does so simply because he writes good, perhaps even great songs.

Petty is an exceptional talent who leans heavily on the sixties tunesmiths, adapting them to create his own power pop sound. His nasal yankle voice and clangy guitar sound have helped to make all his songs instantly recognisable. Live, 'American Girl' and 'Breakdown' stand out as '73 classics. Petty's own charisma has certainly increased, adding the final touch to a set which confirmed the Heartbreakers as my nomination for the Perfect Pop Group. The crowd agreed and Petty's encore was the last true rock 'n' roll number of the day, and night.

Undeterred by the absence of Grace Slick, who fell ill in Germany



Tom Petty played the last true rock 'n' roll number?

Jefferson Starship braved a crowd who greeted the six remaining members with coolness. But by the end of their overlong set they had cracked a lot of the ice though a definite chill remained in the air for some.

Marty Balin took over Me Slick's position as lead vocalist and though many of the songs suffered from an almost identical delivery Starship's perseverance was commendable.

At times the band misjudged the mood of the crowd completely by including a lengthy (and very distorted) bass solo in 'Seeing Saucers' and lead guitar breaks that threatened to go on forever. They ran through some of their best numbers in a perfunctory fashion (probably responding to the initial indifference of the crowd) but luckily their new single 'Runaway' was one of the few songs sounded better live than on record.

The first real mover of their set was 'Big City', a song loaded with rock 'n' roll clichés and sounding remarkably like James Brown. It proved Starship can funk about proficiently when they want to.

But they were not born to boogie, and soon they were lost again in the longueures of 'Caroline', 'Pride Of Man', 'Down On My Knees', 'Love So Good' and 'Light The Sky On Fire' which put them back in their well worn hip easy listening groove.

A troupe of hangers-on lined both sides of the stage and provided Starship with a built-in over the top fan club. The group's bloated roadies and technical crew were a constant eyesore all day and only add weight to the

image of Starship as a blown out echo from the past.

OH NOOOOOO. Not Roy Harper. Fond as I am of listening to him in the comfort of Smith Towers, live he's a bore. Much worse than that, he's a total bore when the weather is cold and the hamburger queue is still half a mile long. I don't know where he harnabled on stage from anyway. There was no warning given of his immediate arrival.

To make matters worse he sounded somewhat stoned. I think he did two long and involved songs. One meaningful piece was about what we owe to third world countries. It seemed to go on forever, as the crowds shuffled around for what little comfort they could get on the damp grass.

At last it was over. Spotlights shined hopefully on the stage in anticipation as James Taylor droned out of the speakers. Gody, Genesis would soon be coming on. But the five minute wait grew into 20 minutes and much longer. Genesis were going to be very late.

There was no excuse for this when you've done half a world tour and you're back in Blighty then the operation should be running smoothly. When people have been wallowing in mud for half a day, they deserve punctuality. Fires were lit to keep warm and the waiting smoke obscured the limited press view of the stage (what idiot was responsible for setting up a press enclosure that was at such an angle that you couldn't see the stage properly?)

At last genesis appeared. I last saw them on a

hot night in Paris where wine flowed and the atmosphere was comfortable. They had to work hard to get any response from the mildewed Knebworth crowd. For a time Collins seemed to lack his usual casual wit. He seemed to be too anxious to please and a little nervous. But that didn't last for long, the music swelled out of the superb sound system without a flaw and the crowd warmed.

Under the emerging moon 'Ripples' was the best performed number. The quiet doleful timbre of Collins' voice before the acidity of the chorus. Goddammit I still didn't get to see the mirror affects because of the stupid press enclosure. But judging by the oohs and ahs of the crowd they were as engrossed as kids at a fireworks display.

Even if Genesis had played badly, it still wouldn't have been anything less than a success on their only British date. Panoramic playing but with warmth. Time was when I had to stifle the odd yawn or two during a Genesis set but the years have seen their becoming honed down and slicker. Naturally everything worked loose on the opening bars of 'Follow You Follow Me', cheers and smiles all round. The cramped space and the wet ground didn't matter everyone was having FUN.

And then, as they say in all the best story books, time to go home. The picnic was over and the crowds headed for a warm bath and decent food.

Do you think the press might be graciously allowed to see what's going on next year? It does make reviewing a easier, you know.

Report by Phil Hall, John Wishart and Robin Smith



A fan gets dragged to safety.

# LYNOTT THE LYNX

## THIN LIZZY Wembley Arena, London

PHIL LYNOTT is one of the few people who epitomise the starship enterprise world of rock hero heterosexuality.

The fist clenching crotch crown is undoubtedly his. The skin tight master of the sonorous soliloquy with the perpetual tan and the fractured Irish voice is enough, when he stands upfront legs astride some invisible horse, to send French knicker fans writhing into a black man sexual desire paroxysm.

And sometimes he gets the girls going too. The light splashes onto those skin diver strides like some obscene stain, bounces off the bass like an accusing finger, streaks into the hair like a terminal case of dandruff.

Yeah, Lynott the lynx is a good time, bar bawling, clown of a star alright — and he clearly enjoys every screwdriven moment of it.

Lizzy are currently in favour. A double album at number two (straight in no less) and a general brickbuilding session of confidence. Before they were content to merely confirm an above average popularity. Last week's two night stint at Wembley reflects a cognisance of their awesome ability to hypnotise a BRITISH audience (America still elusive still unsure).

They are now probably this country's top heavy maestros. But it's an adorable top heaviness tinged with the ghost of Gary Glitter and vaudeville.

You'll need to go a long way (maybe not, America spawns spreadable sporifits most of the time) to enjoy an hour and a half show more. The gig I saw was simply a re-run of the 'Live And Dangerous' album — sometimes better as on 'Rosalie' and 'Baby Drives Me Crazy' — the ultimate in participation splendour — sometimes worse 'Still In Love With You' where Robertson's classic vinyl solo may always remain unsurpassed.

The predictable smoke bombs, dry ice and technicolour lights were in abundance — but the surprise use of lasers was totally inconsequential and at times offensive.

All those who question the relevance of lasers in rock had their arguments re-inforced last Thursday night.

a) You couldn't see them anyway due to a very unprofessional and ignorant approach to lighting when they were turned on and

b) They did absolutely nothing to enhance the music, the band or the atmosphere.

Blue Oyster Cult are the only band I've seen who are adept at the art of laser linking. Lizzy don't need them, or at least they don't need ludicrous laser work.

However that was the only criticism.

Lizzy are the leaders of singalongglitterrock with the possible exception of The Bachelors.

But Bachelors groups ain't so nice.

BARRY CAIN



PHIL LYNOTT: does this man turn you on?

tour of Europe, a singularly unusual venue for those used to city gigs.

Bingley Hall is a sort of agricultural astro-shed set out in the fields beyond the suburbs beyond the town — in other words the middle of nowhere. Rumour has it that Wembley had been selected but permission to use it was not forthcoming. Or it just could have been that Marley's head was on a higher plane while things were being finalised. I mean to say, Wembley, Bingley, what's the difference after a few splits.

The choice of Steel Pulse as support was appropriate, being the best known British reggae name around at the moment. Their act is both visual and political. Their costumes — prisoner's uniform, 18th century servants dress etc. — seem symbolic of their history of slavery and colonisation.

Lyricaly their songs, like Tom Robinson's, are specific in their subjects, with titles like 'Steve Biko', 'Handsworth Revolution' (Handsworth being the Birmingham ghetto-suburb they come from), 'National Front' and the highlight of their performance 'Ku Klux Klan' for which the two vocalists wore Klan-like hoods. A truly provoking and effective act. Steel Pulse were received enthusiastically and set the right atmosphere for the Waiters appearance.

Spotting Marley's obtrusive entrance on stage was not difficult despite cover from the rest of the band. His lion's mane of locks hangs well down his back now, a striking sight by any standards.

Facing towards the crowd he was greeted with a rapturous welcome.

The set included a very solid collection of Marley favourites. They kicked off with 'Positive Vibration', followed by 'The Belly Full' and a very different, very stunning version of 'Concrete

Jungle' 'War' and 'No More Trouble' were well received but with nothing like the excitement afforded to 'Is This Love?' and 'Jamming'.

Marley's concerts are influenced as much by the charts these days as by rastafarianism. In comparison to the Lyceum concert of '76 with the photographs of Halle Selassie and the Ethiopians flags this was a very commercial affair. — But musically there was no room for complaint. A medley finale of 'Punky Reggae' followed, 'Get Up, Stand Up' and 'Exodus' was a dynamic end to a concert that left no soul unsatisfied.

ALEX SKORECKI

## DICKIES Hope & Anchor, London

"SHOW US your dickies!" was the predictable cry from the front row nutters. Up tempo splurge was the predictable sound that followed.

Sure it was competent Up Tempo Splurge. Sure the lyrics (when you could unfold them) were of tongue in cheek visionary variety. Sure you can't expect much more from an enthusiastic bunch of LA lights-out loafers.

But it was still Up Tempo Splurge. Dickies are a five piece band with leather jackets and deadpan expressions who were probably squeezed out of an ambiguous blackhead when they saw the Damned in LA over a year ago.

"Hey you guys let's eulogise!" and as everybody knows the next step from eulogy is impersonation.

They've got a decent enough act held together by singer Leonard Graves Phillips with the friar barne, and the gasoline gasp. He doesn't look intimidating which some conclude is a pre-

requisite for this type of act, but he has a lotta fun.

And the Paul Anka looks alike on guitar, Stan Lee, is okay but a victim of the naty neurosis that is definitely out of place in Nouveau Wave. He looks TOO smart.

The assembled loved them — it's only fair to mention that. But at times the band were totally upstaged by the crackerjacks with the phony scars up front who appeared to go over the top more on the numbers. Dickies didn't write 'Sounds Of Silence', 'Paranoid' their debut single, and 'Banana Spills' the theme from that old American kids show which incidentally would make a better single.

The guys came over full of anticipation. They can't expect audiences to enthuse cos they've got absolutely nothing new to offer. Maybe they'll have

to wait for the next revival of '77 — but that could take some time.

HARRY CAIN

## GEORGE McCRAE Bristol Turntable Club

DISCO MUSIC Need I say more? Well, yes, even if only to fill this space and keep my job.

It is much easier to make music which is going to appeal to the body rather than the mind, because it can be formulated to an almost chemical degree, which is why it has got a strong identity. That's what George does.

His show is a set-piece. He's got four dress-alike session men who know each note by its Christian name and provide a solid, safe platform for the man who writhes and wriggles, sweats and sings, for over an hour.

On this occasion, he got as much reward for his troubles as the Tartan Army's homecoming. This was perhaps due in part to the restrictions of a very small stage, but on a larger stage one has visions of two, three, or even four George McCraes dancing like they had been trained at Aldershot.

The music itself is cultured in Miami; a distillation of gospel/R'n'B influences that turns the contrasts of styles into an all-embracing grey-wash. All McCrae's charisma stops dead at the edge of the stage.

'Rock Me Baby' and the following encore (planned but redundant) were the only numbers to affect the punters by which time it was too late to save the show.

What a waste, he's got a fine voice. I must say, though, the performance was really polished. Like boots.

FRED WILLIAMS

## THE SHOWBIZ KIDS The Rochester Castle, London

THE SHOWBIZ KIDS, did have a few problems to face. It's difficult enough for any band fresh into London from New-Castle to be confronted by an apathetic Rochester Castle. It doesn't help

either, when Bob Dylan is providing a good deal of competition to boot. The final straw is when they have to compete with a temperamental PA which is threatening to upstage them, and has attracted the sparse population of punters to the back of the room like nails to a magnet.

But in the face of all this, they did very well.

The Showbiz Kids are not, as I had expected, a cutesy-pie pop combo. The addition of the word 'Kids' to their name does not seem likely to qualify them as pin-ups in Oh Boy, or make them eligible for teenage stardom like their fellow kiddies, the Rich, Real, Dead End or otherwise. They are already 18 months old and yet this is still only their second trip to London. They consist of Pat McMahon on guitar, Phil Hyslop, bass, Bob Kent, drums and Robert Coyle, vocals.

It is Coyle who is the centre of attraction at present. He seems to be the sum of parts of various other personalities, and yet still manages to keep an identity of his own. He has Jagger's limp wrist, Mercury's occasional arched back and mincing steps, Gene October's countenance, Iggy's writhing, and a voice, although you mustn't let this put you off, like a roughed up Cliff Richard.

The rest of the band are certainly no layabouts either. Although individually none of them stand out as being a likely genius, together they make some pretty clean noises. They use their own material, apart from their one cover, Lennon's 'Cold Turkey', and it is varied and on the whole good. It ranges from ballads like 'Love Is Dead' through to the really hard, straight-ahead rockers like 'Young Man's World' (which had a touch of the Quo's in the intro), and 'Just Another Rock And Roll Song'.

As yet there are still a few creases to be ironed out in their show, but the good parts compensate well over the top for any faults. In a couple of months they should be ready to really break big.

KELLY PIKE

## MINK DE VILLE Hammersmith Odeon, London

ON VINYL Mink De Ville is among the most promising new acts to emerge from America in the past few years, and one of the continent's prime exponents of the new wave. Clacking castanets, soulful harmonies and Willy De Ville's vocals, which lie somewhere between anguished cries and coaxing croons, all go to make Mink De Ville highly original, and ice-cool.

Unfortunately, on Thursday night's showing, their songs for Latin lovers tend to lose their passionate, detached sweetness, and turn to isolated frost when performed live, rather than from the depths of a cosy recording studio.

Willy De Ville, resplendent in a smart black suit and mauve shirt which adorned his angular frame, looked more like an aspiring bank manager than a triumphant Yankee musician, and, on the whole, displayed the mobility to match. The rest of the band proved even less visually stimulating with their showmanship extending to a series of backbends and facial contortions as they eked the notes from their guitars' sexes / vocal chords at more excruciating moments in the show.

But it wasn't only their

appearance which led to the feeling that overall, the show was little more than an extension of cabaret. From the first few seconds of the show they slipped into one groove which remained constant throughout, with any spontaneity or excitement giving way to slick professionalism. While watching them wade into 'Cadillac Walk' I expected that at any moment some grinning Greek waiter would descend on me and plonk chicken in a basket into my lap.

By half-way through the show it became plain that the band had no intention of giving any more than precision musicianship, with even Willy quacking and crowning in a less-than-enthusiastic manner, and a substantial number of the audience decided to up and leave.

The most well known of their numbers had appeared at the front end of the set, 'Gunslinger', 'Cadillac Walk' and the inevitable 'Spanish Stroll', and as they had failed to make any particularly favourable impression what hope had a clutch of unknown songs?

They soldiered on, until it seemed that the band and audience just seemed determined to give and get their moneysworth, with the show plummeting to boredom and their soulful trademark merely sounding depressive.

On record they're a great band, but live they're a non-event.

KELLY PIKE

## JONATHAN RICHMAN Hammersmith Odeon, London

THE SHOW Jonathan Richman produced at the Hammersmith Odeon was a complete exercise in crowd control. For the entire set he had the audience in the palm of his hand; they clapped, sang, laughed, and sighed on cue, until it seemed that The Modern Lovers must have put on the show to watch them, not the other way around.

But then every crowd loves an idiot, especially an inaccessible one, and Jonathan Richman has become the Norman Wisdom of rock and roll. Every mother's son indulging in his own little fantasy world, playing at dinosaurs and aeroplanes and singing serenades to HER of flowers and love and all the little wonders of his world.

He croons (usually off-key) his way through 'Buzz Buzz Goes The Honey Bee', 'Bundie Of Joy' and 'My Love Is A Flower Just Beginning To Bloom' like the perfect childhood sweetheart, even coming out onto the catwalk to sing unliked, to prove his close allegiance to his audience. He jollies through 'I'm A Little Aeroplane' and 'Abominable Snowman In The Market' and then turns his attention to the more taxing business of making music on the instruments, which were surprisingly numerous, including his hit single, 'Egyptian Reggae', which incidentally was the only one of his

hits played on the night. All the while he kept his eyes like saucers and his hands playing with his jumper, naive charm personified.

Unfortunately his forays into the world of rock and roll were less endearing. They ramped through such classics as 'Roll Over Beethoven' and 'Livin' In The USA' like a high school band on their first outing. Their guitar style is mainly to blame for this, for although the effect is wonderful on 'The Ice Cream Man', playing what sounds like a miked-up souvenir from Spain does not make for a heavy-duty sound.

Throughout, the rest of the band acted the perfect stooges, staying in the background until called upon to supply careful support. Asa on bass; Leroy on guitar and Dee Sharp on drums all knew their place — behind Richman.

It seems, that judging by the ecstatic reaction, that Richman has built up a solid, hard-core of fans, willing to watch him poode through his quirky toons until the cows come home; but unless he adds more variety within the structure and melodies of his numbers, his appeal is probably going to stay rather limited.

KELLY PIKE

## BOB MARLEY & THE WAILERS, STEEL PULSE, Bingley Hall, Staf- ford

THIS was Marley's one and only concert in Britain or his present

# ROADSHOWS

## SAILOR The Music Machine, London

THE TROUBLE with Sailor is that they're completely out of touch with the current music world. I don't just mean their preference of nickledeons to guitars, or their penchant for singing of the harbours and inhabitants of Hong Kong — but their general attitude at The Music Machine seemed to be that they were there to play the music, smile a lot, and then go back to their corner of the world until it's time for the next one. An approach which meant the night was bubbling with as much enthusiasm and spontaneity as a soggy pancake.

Between songs their rap was hardly proficient or prolific. Georg Kajunas, singer, sole guitarist and maiman, looked embarrassed by the whole affair, and Henry Marsh was just plain embarrassing, with a trite comments, and an air even more obnoxious than his lookalike, Tony De Meur.

Throughout the set the emphasis was upon keyboards of some form or another. Kajunas' acoustic guitar paled into insignificance in face of the multitude of ivories, and was drowned by a hidden foghorn which blared out at regular intervals through the beginning of the set. The jangling of live nickledeons too lost its shine, when after three or four continuous numbers it wears its way through you until it sounds as if there's a midget hammering a glockenspiel from within your inner ear.

The bulk of the set

however comprised of reruns of their old songs, including their hits, 'Girls, Girls, Girls' and 'Glass Of Champagne'. Although in small doses, and on vinyl, their ditties are very commendable, their charm loses ground when they confront you with a dozen or more songs of very similar matter and standing. One of the very few songs that did stand out was their new single, 'Runaway', with a different tempo and feel, and which didn't mention harbours at all! Unless they can come up with a few more numbers of more variety though, I think it'll be time soon that Sailor cast anchor for the last time.

KELLY PIKE

## BRENT FORD AND THE NYLONS Barrel Organ, Birmingham

IF YOU'RE still taking your anti-tedium tablets and are prepared to brave ITV's new wonder show, Revolver, then you should be able to catch the delights of Brent Ford and the Nylons springing forth in all their splendour onto the small screen.

And if their gig in Birmingham is anything to go by, the chances are Revolver will be well worth watching because when band and vocalist start bubbling together it's a pretty hot show.

Unfortunately band and vocalist do not always hit their stride together. Brent Ford doesn't look that good and his set was pretty lack lustre, hitting rock bottom with a feeble 'Can't Explain', but near the end of the set everything clicked into place and we were in top gear for 'Gloria' and '19th Nervous Breakdown'.

Brent at last caught up with his band who were consistently good all evening, right from their own solo show-opening spot. Entering to the strains of the 'William Tell Overture', and with the sub-masonic gimmick of having one trouser leg rolled up to the knee, the Nylons, with their line up



TOM ROBINSON BAND: found true solidarity

# Robinson power reaches darkest New York City

## TOM ROBINSON BAND New York

A DROOLINGLY breathless local deejay announced the New York debut of The Tom Robinson Band at The Bottom Line with: "finally, after so long in the seventies, someone has come along with something to say."

True enough, Robinson and company do have something to say. I just wish Tom had the talent to say it a little better. Musically, on record and at The Bottom Line, the band were viciously brilliant — Danny Kustow slamming out the leads in "Up Against The Wall", or Nick Piytas putting down those lush organ swirls in "I Shall Be Released" — if only the lyrics could shed

a bit more light on all this power in the darkness.

Sadly, Robinson has very little ability to deal in fully developed metaphor, often opting for a literalism that makes his songs, at times, more simplistic than is necessary. Songs like 'Ain't Gonna Take It' and 'Up Against The Wall', besides relating to The Who and Jefferson Airplane respectively, are less artistic than rhetorical — less "show" than "tell".

Thankfully, the strong music behind these relatively flat words was able to bring them depth. In fact, even the rousing chorus of "2688 Motorway" forms such a subliminal call to arms that this nonsense song may actually be one of the band's most effective

political numbers.

Such subtlety (though unintended) really saved the evening, making up for a nearly disastrous lowpoint in 'Power In The Darkness', when Tom went into a long attempt at satire by donning a goopy mask and acting like "a conservative." It was blatant pandering and so unsophisticated I would have to call it condescending if I convinced it was done in sheer naivete.

On the positive side, songs like 'Martin' and 'Glad To Be Gay' came off much better live with the proper beer hall atmosphere, which Tom played up most endearingly. The real caper, though, was the version of 'I Shall Be Released', which shows how artful a mix of

politics and art can be. Given Tom's established frame of reference, the song provides his most moving vehicle, aided by Nick Piytas' vaulting organ lines.

Overall, Tom found true solidarity among the New York crowd, just as he has throughout this short US tour (hitting only other sophisticated cities like San Francisco and LA), and one hopes a full cross-country tour will be in the works soon.

Tom Robinson may not be the great saviour some think him to be, but working with what he's got (or at least what he's shown us so far) he's still able to prove himself as a performer whose conviction and musical talent is stunningly admirable.

JIM FARBER

of lead, bass, organ and drums, produced a fine set of oldies. They're not doing anything new but they sure do it well.

Their balding lead guitarist, one of the famous Nylon brothers, is the spokesman of the group, even when Brent is on stage. He is a humorous asset.

For the Queen's birthday, they did 'Little Queenie' and went on to rock out at full tilt on 'Dylan's Highway 61'. They closed with 'Big Rock Candy Mountain', which will never sound the same again on Junior Choice.

It's reputed that the band have a single out this week comprising 'Big Rock', '19th Nervous', and 'C'mon Everybody'. You are advised to search and hear.

HARRY JONES

## CHEAP TRICK New York

THE WAY Cheap Trick's neutron bomb sound exploded on stage at the tiny 500 seat Bottom Line, you would have thought they were playing to a crowd of 20,000 screaming fans at Madison Square Garden.

The sheer immensity of their collective personas and musical talents seemed to project well beyond the club's covering walls, making Cheap Trick appear even more superhuman than they seem on record.

The weight of the band's sound partly comes from their riffs which nearly all echo others from classic rock pieces, making their set a kind of rock 'n' roll 'Name That Tune'.

In their an-of-yet-unrecorded 'I Need Love', we get a head on collision of sultry Donna Summer and 'Jeepster' - style T-

Rex, while 'Hello There' is like 'Hello Skelter' with the real Charlie Manson putting in a guest appearance.

As light and fun as the band can be, they also understand the power of frenzy. Their finest song, 'Surrender' (about suburban parents who suffer joint hormonal breakdowns after colliding with their kid's Kiss records), simultaneously delivers the listener into the wilds of Who-land and lush Hollies blissville.

Their visual dichotomy (looking like Sparks squared — two dada dorks, and two cream

dreams), only emphasizes the band's schizoid material. It all comes together most breathlessly in 'Southern Girls' and their brilliant cover of The Move's 'California Man'.

Of course, many other celebs were here, including Daryl Hall (who was reading an article about himself) plus Andy Warhol, to certify it as a true media event.

Still, the band really haven't broken through commercially here in the States, but with shows like this one, don't be surprised if in two years Cheap Trick are playing Madison Square Garden after all.

JIM FARBER

## YOUNG BUCKS Rochester Castle, London

THE YOUNG Bucks are what you might call an up and coming group. With a recent tour supporting Darts behind them, a single locally released in Newcastle and a possible recording contract on the horizon, they have quite a bit to live up to. On the basis of this gig they're doin' all right.

The audience was, well, mixed. You could tell by the way the jukebox played 'Jocko Homo', 'Mull of Kintyre' and the 'Star Wars' theme one after the other. Still, by the second number everyone had come down to the front to see who was making the noise, and by the end of the evening there were even a couple of people dancing.

The Bucks are a five piece, keyboards and rhythm guitar, bass, drums, lead guitar, and saxophone. I am no great lover of brass in rock, but curiously this one seemed to fit. They haven't any great stage manner yet — when the inevitable minor accident occurred, there was a notable lack of time-filling comments.

That will come though, and at the moment the songs rather sud being run quickly, one into the next. They are mostly light to medium weight rocks, some distinctly sparse in content, but all presented with great enthusiasm.

For me, by far the best numbers were those where the sax player, Archie Brown, took over lead vocals. He has a natural stage presence which gives the band a focus. With him in front they fell into a group — without him they tend to degenerate into five people playing together.

NICK JAMES



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# DISCOS

## No dope on the dance floor

FOR the first time ever I've had the police visit a gig I was working just as things began to get really in the groove. It had never occurred to me before how uniformed policemen and funk don't go together.

And if you think I'm now going to launch forth with the usual allegations of brutality and all the rest you're wrong. Because the police decided to have a check on drugs - who needs dope when you're high on good music anyway - the management decided to close early. Not two hours or for that matter an hour but 10 minutes. Talk about over-reaction. To me it's just plain crazy. More importantly it alienates the paying

customers against the police.

I know a lot of people went home because the so-called drug squad - a uniformed constable and WPC plus a detective - ordered that the place should close early. They did not and have unnecessarily been blamed for being a nuisance because management decided to freak out.

By the way, as far as I know no drugs were found. Not surprising really because some of the best dancers were policemen which rather proves my point about over-reaction.

This really is a Long Hot Soulful Summer with many of you having got a good dose of Heatwave.



Robbie Vincent

Hi Tension, Bootsy Collins or the first class Raydio under your belt. To come we can look forward to the Blackbyrds and maybe the Crown Heights Affair.

When American acts come in of course they can only do a certain number of live gigs but often make personal appearances at venues just to say hello. Well I must place on record the quickest PA I have ever seen.

One Bootsy Collins dressed in his magnificent stage clothes, shiny silver glasses and red sparkling hat arrived backstage at Tiffnys in Ilford, Essex, where I was working with the blonic reindeer Chris Hill and Froggy's six million pound roadshow.

Chris did a tremendous introduction to what must be one of the most indifferent crowds I've ever seen for one of the most indifferent artists I have ever seen. In the States Bootsy is big news but in the UK he is just breaking, and public relations are all important.

In the States one of Bootsy's aides told me he can go into the audience and boogie a bit. The crowd were obviously excited and despite being warned otherwise, down into the 1,000 plus crowd goes our star-spangled hero.

A sort of soul train followed him across the dance floor but stopped at the front doors as Bootsy disappeared into the street into his Limo.

We were told he was jostled as he soul trained through the dance hall and hurt his finger. If American acts would listen to what experienced jocks have to say, their fingers would not be hurt

and their public relations image would be improved.

Those of you who took the trouble to venture into the wilderness of Gables Farm at Morton Valance in Gloucestershire don't need me to tell you how so few people can turn a disaster into a really enjoyable night. A gig in a barn that could hold eight jumbos, London Zoo, eight All Dayers, The Cup Final, John Travolta plus a preview of 'Thank God It's Friday', needs more than 300 to 400 people for instant atmosphere.

Still the first-ever disco football match was held on the dance floor. Two teams with someone on their shoulders dancing as they played gave everyone a good laugh! Scores by the way were Robbie Vincent team 2, Chris Hill team 0. A rematch has not yet been organised, but it could happen down your way soon. Honorable mention in despatches by the way for the country's first mobile mooners.

Other honorable mentions must go to Southgate Royalty's high divers. Despite the fact we had no water, the diving standards were magnificent and the winning back flip was something to be admired. Not to be outdone by the males the female high divers have booked themselves a place in disco history.

What, you might ask, has high diving got to do with soul, funk, jazz, etc. Nothing. It's called having a good time.

Great night at The Barn, in Braintree, Essex, few weeks back. I talked earlier about managements of discos over reacting, well here

was an example of understanding, helpfulness, welcome which makes it the sort of place everyone likes to return to. Even more so when a decent sound system is installed.

Thanks to some more helpful people Tony Dene at the Hunting Lodge near Maidstone, Kent, and Steve Allen and all his crew in Peterborough. Keep spreading the word.

On now to some of the good music around. Without fear of contradiction the big new jazz funkster will be 'Time Of The Season' by Gap Mangione from his Stateside A&M album 'Suite Lady'. You might have heard some of the cuts I've played on the Radio One show from the new Crown Heights Affair LP 'Dream World'. Long time no hear and well worth waiting for. Due out in the UK soon and highly recommended.

'Let's Start The Dance', Hamilton Bohannon plus the two ace cuts from Charles Earland's newie 'Perceptions', namely 'Let The Music Play' and 'Over and Over', are refreshing many feel down south. Earland's album is produced by Randy Muller of Brass Construction fame and is very different from anything else he's ever done. Don't forget 'Boogie Oogie Oogie' ('Taste Of Honey') is available as a commercial 12 incher in the UK.

Nice to see Donna McGehee's album on Red Greg from the States is now catching on at last. Other records with the Robbie Vincent seal of approval include the new Lenny Williams LP on ABC, The Crusaders album especially 'Cover Action' and 'Fairy Tales' which I've already played on my radio shows couple of weeks back, 'Music Man', Sweet Promises, 0.45 on American, A&A records, 'Headlights' and 'All The Way' from the Whispers album soon out in the UK, Big City Lights, A&W on RCA, plus the first class Teddy Pendergrass LP Philly at its best.

Also prepare your feet from 'Stuff Like That' by Quincy Jones and friends, 'Sunset Burgandy' by Bobbi Humphry, which you'll find on the flipside of her Epic 45 'Home Made Jam' which features Stevie Wonder. And last but not least the British Big One. It's called British Hustle by this year's UK phenomenon Hi Tension.

This weekend sees the biggest ever All Dayer at The Alexandra Palace in North London with three groups, including Hi Tension, performing their new one live, and thousands of jocks including yours truly, Greg Edwards, Chris Hill, Froggy, Chris Brown and Sean French.

I'm looking forward to a return visit to Kempton Manor on the A20 at Hothfield nr Ashford in Kent tomorrow (30th) plus on the road in July includes on the 19th The Red Lion at Hounslow in Middlesex, Tites in Beckenham, Kent, on July 21st, California Ballroom, Dunstable, with Hi Tension (22nd) and the Elizabethan Barn in Tunbridge Wells Kent (23rd).

Don't forget the soul show on Radio One every Saturday (8.30 to 9.30) which has only 10 more weeks to go. Till next month in the Record Mirror have a funky one.

### '4 Great Singles to keep 'em dancin''

<p>★ IDRIS MUHAMMAD ★</p> <p><i>'Boogie to the Top'</i></p> <p>PART 1/2</p> <p>★</p>	<p>★ GLORIA GAYNOR ★</p> <p><i>'This Love Affair'</i></p> <p>★</p>	<p>★ GRAHAM BONNET ★</p> <p><i>'Warm Ride'</i></p> <p>★</p>	<p>★ TRADE MARK ★</p> <p><i>'Days of Pearly Spencer'</i></p> <p>★</p>
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Bootsy Collins

# DISCOS

By JAMES HAMILTON

## JOX YOX

DAVE SIMMONS (Preston Scamp) arrived at work a while ago only to find his record boxes locked and he'd forgotten his keys. "I prised open the lids, ruining the locks, and carried on. When I got home, I climbed in through a window, stepped into a sink full of water, staggered dripping upstairs, sneezed, pulled out my handkerchiefs and found the wheezebarrow keys wrapped up inside. It sneeze cost me eight new locks and a new pair of shoes." AAAA-tchool

## UK DISCO TOP 90

CONTINUING the positions from page two

- |    |    |   |  |
|----|----|---|--|
| 21 | 12 | IT MAKES YOU FEEL LIKE DANCIN',                         | Rose Royce                                   |
| 22 | 20 | COME ON DANCE DANCE,                                    | Saturday Night Band                          |
| 23 | 59 | MISS YOU,   | Rolling Stones                               |
| 24 | 33 | SATISFY MY SOUL,  | Bob Marley                                   |
| 25 | 31 | AIN'T NO SMOKE WITHOUT FIRE,                            | Eddie Kendrick                               |
| 26 | 18 | WHATEVER IT TAKES / SOLAR HEAT,                         | Olympic Runners                              |
| 27 | 38 | FLYING HIGH,  | Commodores                                   |
| 28 | 25 | I LOVE NEW YORK,  | Metropolis                                   |
| 29 | 26 | SUN IS HERE,  | Sun  |
| 30 | 52 | DANCE WITH ME,  | Peter Brown                                  |
| 31 | 29 | LOVE IS IN THE AIR,                                     | John Paul Young                              |
| 32 | 46 | DANCING IN THE CITY,                                    | Marshall Hall                                |
| 33 | 32 | GET UP (I LET YOURSELF GO),                             | JALIN Band Magnet                            |
| 34 | 24 | TAKE ME TO THE NEXT PHASE,                              | Izley Brothers                               |
| 35 | 30 | THE BOY FROM NEW YORK CITY,                             | Darts  |
| 36 | 27 | EYESIGHT,   | James Brown                                  |
| 37 | 36 | LAST DANCE / WITH YOUR LOVE,                            | Donna Summer                                 |
| 38 | 50 | FUNK THEORY,  | Roketto                                      |
| 39 | 41 | WHISTLE BUMP,   | Emir Deodato                                 |
| 40 | 44 | TEN PER CENT,   | Double Exposure                              |
| 41 | 43 | CAPTAIN CONNORS / STELLA,                               | Norman Connors                               |
| 42 | 88 | LET THE MUSIC PLAY / OVER AND OVER,                     | Charles Earlson                              |
| 43 | 54 | RISKY CHANGES,  | Blonk Boogie                                 |
| 44 | 83 | LET'S START THE DANCE,                                  | Hamilton Bohannon                            |
| 45 | 49 | L. Q. V. E. GOT A HOLD OF ME,                           | Domis Rousseau                               |
| 46 | 47 | LOVIN' YOU IS GONNA SEE ME THRU,                        | Tower Of Power                               |
| 47 | 53 | MORE HOT FUN,   | Stanley Clarke                               |
| 48 | 39 | DISCO REGGAE / DUB A LITTLE REGGAE,                     | Maytals                                      |
| 49 | 37 | LET YOURSELF GO,  | T-Connection                                 |
| 50 | 56 | LOVIN' LIVIN' AND GIVIN' / AFTER DARK / SEVILLE NIGHTS, | Diana Ross / Pattie Brooks / Santa Esmeralda |
| 51 | 35 | ALL NIGHT LONG / DISCO LIGHTS,                          | Dexter Wansel                                |
| 52 | 89 | THREE TIMES A LADY,                                     | Commodores                                   |
| 53 | 74 | I'M FIRED UP / GET OUT ON THE DANCE FLOOR / SNAKE,      | Fetuck                                       |
| 54 | 28 | EVERYBODY DANCE,  | Chic   |
| 55 | 24 | THE BEAT GOES ON AND ON,                                | Ripple                                       |
| 56 | 51 | DISCO INFERNO,  | Flavers Association                          |
| 57 | 62 | MIDNIGHT AFTER DARK / STARBOOTY,                        | Ubiquity                                     |
| 58 | 42 | YOU/JUST US,  | Samuel Jonathan Johnson                      |
| 59 | 66 | HIT AND RUN,  | Loeberts Holloway                            |
| 60 | 78 | CONQUER ALL,  | Kennie Delt & Prana                          |
| 61 | 48 | CHEERATE,   | Brass Construction                           |
| 62 | -  | PERFECT LOVE AFFAIR,                                    | Constellation Orchestra                      |
| 63 | 65 | TEA LEAVES / TAKE A LOOK AT YOURSELF,                   | Russ   |
| 64 | 66 | PUT THE FUNK BACK / BOOGIE DOWN,                        | Blackwell                                    |
| 65 | 98 | TRINIDAD,   | John Gibbs & US Steel Orchestra              |
| 66 | 40 | JACK AND JILL / GET DOWN,                               | Revdio                                       |
| 67 | 45 | THANK GOD IT'S FRIDAY,                                  | Love & Kisses                                |
| 68 | 67 | ROMEO & JULIET,   | Alec R. Costandinos                          |
| 69 | 61 | IT'S SERIOUS,   | Cameo  |
| 70 | 77 | SHAKER SOUP,  | Spry Gyra                                    |
| 71 | -  | SUGARLOAF EXPRESS,                                      | Lee Ritano                                   |
| 72 | 63 | BAMA BOOGIE WOOGIE,                                     | Cleveland Eaton                              |
| 73 | -  | SUBSTITUTE,   | Clout  |
| 74 | 84 | HUSTLE BUS STOP,  | Mastermind                                   |
| 75 | 82 | RIO DE JANEIRO,   | Gary Cruz                                    |
| 76 | 72 | WHAT IS FUNK,   | Rare Gems                                    |
| 77 | 68 | PLAY IT AGAIN SAM,                                      | J. R. T.                                     |
| 78 | -  | HOT SHOT,   | Karen Young                                  |
| 79 | 75 | JUST AS LONG AS WE'RE TOGETHER,                         | Prince/US                                    |
| 80 | 79 | ENVY (ANIMAL FIRE) / LUST,                              | Rindar / Lewis                               |
| 81 | 81 | OH HAPPY DAY MEDLEY,                                    | Roberta Kelly                                |
| 82 | -  | LAY LOW ON YOU,   | Luis Fernandez                               |
| 83 | -  | SUNSET BURGUNDY / HOME MADE                             | Jama, Bobbi Humphrey                         |
| 84 | -  | HOTEL SHEET,  | Jack Ashford                                 |
| 85 | 70 | CA PLUME POUR MOI / JET BOY JET GIRL,                   | Plastic Bertrand / Elton Motello             |
| 86 | -  | DAVY'S ON THE ROAD AGAIN,                               | Manfred Mann's Earth Band                    |
| 87 | 84 | TILL YOU TAKE MY LOVE / WHAT'S GOING ON,                | Harvey Mason                                 |
| 88 | 81 | THERE ARE MANY STOPS ALONG THE WAY,                     | Sample                                       |
| 89 | 85 | STANDING ON THE VERGE,                                  | Platinum Hook                                |
| 90 | -  | DAISY MAE / JUMP STREET,                                | Raul De Souza                                |
| -  | -  | JUST WANT TO MAKE A DREAM COME TRUE,                    | Mess Production                              |
| -  | -  | LAW AND ORDER,  | Love Committee                               |

## THINK FUNK

HEY, IT'S All-day-time, boogity boogity school Yip, this one's the big one... this Saturday (1) at Alexandra Palace in North London more than 6000 funk fans are expected to watch an all-star DJ line-up of Chris Hill, Greg Edwards, Robbin Vincent, Chris Brown, Tom Holland, Sean French and Froggy's Roadshow, supported on stage by Hi-Tension, Gonzalez and Central Line! Running from 2pm till midnight, the show should beat previous efforts not only in size of audience but also in amount of space for movement, as the City Party is vast anyway and its grounds will be open too for those wanting pass-outs. £3 tickets are available from Record Corner in Baffern, at most club clubs, or there will be 1,500 held at the door.

Still thinking funky, the recent first anniversary party at Cambridge Franchise was a terrific favoured frolic with everyone dressed up in French fashion! DJs Chris Brown (wearing French Y-fronts which true to form were revealed in the course of time) and a less disguised - looking Robin Nash were accompanied by leggy companions the Mamielles Linda, Maureen and Suzanne pictured below.



## DJ HOTLINE

BUBBLING UNDER the Top 90 are Gills 'Band Me Shape Me' (Ariola Hannan), Amanda Lear 'Follow Me' (Ariola), Rare Earth 'Warm Ride' (Prodigal / 12in promo), Smokie 'Oh Carol' (Rak), Village People 'Macho Man' (DJM), Candy Banton 'Honest I Do Love You' (Warner Bros), Paul Nicholas 'On the Strip' (RSO), Goldie 'Making Up Again' (Branco), USA-European Connection 'Come Into My Heart' (CBS/LP), Ian Dury 'What A Waste' / 'Wake Up' (Stiff), Trade Mark 'Days of Pearly Spencer' (RSO/12in), Side Effect 'Keep That Same Old Feeling' / 'It's All In Your Mind' (Fantasy), Teddy Pendergrass 'Get Up Get Down Get Funky Get Loose' (Phil Int), Eruption 'Movin' (Atlantic LP), Boney M 'Baby Don't You Wanna Bump' (Kresler / 12in), Linda Lewis 'It's Good' (Arista / 12in), Motors 'Airport' (Virgin / 12in), Michael Zager 'Do It With Feeling' (Bang), Walter Murphy 'A Bit of Beethoven' (Private Stock 12in / RSO LP), Dusty Springfield 'That's The Kind of Love I've Got For You' (Mercury / 12in promo). Continuing by geographical order, DJs currently contributing charts include Johnny Diamond (Brighton William Tull), Chris Lynn (Lancing Place), Les Aron (Weston Sloops), Martin Starr (Bristol), Big John Harding (Bristol Laureates), Chris Knight (Bristol Shades), Paul Alexander (Bristol Shades), Simon Partry (Bristol Maddox), Mike Williams (Cheltenham Night Owl), Alan Hughes (Worcester Western Bar), Bryn Evison (Newport Tiffany), Phil St Clair (Cardiff Bumpers), Roger Stanton (Rugby Club), Phil Black (Barry Pelican), Steve Colley (Bridgend Drones), Lew Wells (Colchester Birchwood), Sam Harvey (Harwich Devo 100), Bob Cheek (Lowestoft Hedley House), Graham Light (Lowestoft Ceopatra's), Chris Ryan (Yarmouth), Jon Taylor (Norwich Cromwells), Jason West (Cambridge), Steve Allen (Peterborough), Annabelle Ashley Woods (Seaford Quarrington Hall), Russell Burtonshaw (Retford MAYO), Phil Mitchell (Hull University), Ian Freeman (Nottingham Palata), Steve King (Leicester Adam & Eve), Robert Young (Leicester Palata), Liz Bailey (Leicester Society), Ray Robinson (Leicester Tiffany), Ric Simon (Tamworth), Lawson Main (Nuneaton Club 77), Keith Blackwell (Warwick), Graham Wood (Kenilworth) (1812), Don Young (Birmingham Locomo), Steve Curtis (Birmingham Rebecca), Sammy DeHavilland (Birmingham Out Rigger), Doctor John (Telford Disco Tech), Stuart Swan (Nantwich Cheshire Cat), Peter Hase (Nantwich Roodsters), Square One County YC (Chester), Ian Turner (Llandudno 1991), Dave Dee (Birkenhead Cabin), Eric Hearn (Neston Westwood Grange), Lloyd Richards (Runcorn Cherry Tree), Stuart Hamilton (Liverpool Timepiece), Paul Cliff (Liverpool Maxwell's Plum).

## DISCO NEWS

LES SPAINE sez Motown still need a few more top club jocks for their mailing list, so if you're resident at least three nights a week write to: Les at Motown Records, Heron Place, 9 Thayer Street, London W1. Following some changes within the DJ Federation, temporary setting officers have had to be elected till the AGM on August 15, the well-known names involved being (you guessed) Theo Layla, Chris Archer and Dougal DJ. Power Exchange have 12-inch 5,000 copies of Sugar 'Machin' never' (EPX 266). Some DJ moves. Mark Ryman has left Swansea Cinderellas for three months with Bacchus at Goleborg's Restaurant Henrikberg, in Sweden, Sergio Van has moved from Honey Green's Old Globe to soccer star Bobby Moore's newer tipple pub in Belhand Green (near the tube), and the Titchener brothers - Rock Street Roadshow has switched its base from South Wimbledon to Wallington in Surrey (01-669 0327). Some excuses from Scottish jocks for not getting to Dundee include Tom Wilson (Edinburgh Rutland) taking his baby daughter to hospital with a skull fracture, Alan Donald (Rothsay Royal) having the room above the disco catch fire, Alan Farmer (Edinburgh Murrayfield Rink) being in London - nothing heavy, though Mr Farmer could have done better. Finally, the revolting record by Ian Moorhead (Edinburgh Moore) seems to be gaining in fame, having appalled most of North Kent and South Essex with his evidently totally sincere but staggeringly inept attempt at Fever posturing - catch him if you can, as everyone who's seen him says he's a gas!

## DISCO DATES

THURSDAY (29) Anne Nightingale is Radio One DJ at Bournemouth's Village, Caroline Roadshow plays Southend - on - Ben's Zero 8, Les Aron hosts Edinburgh's Dantes near Bogor Regis, Paul Fabian and Alan Farmer hit Edinburgh's Annabels till late, EMI LPs Disco Dancin' promotes at Burton Eve's, Tottenham Charlie Brown's; FRIDAY (30) Hi-Tension funk Southend Tech's End Of Term Dance at Garons No. 1 Banqueting Suite, Delegation soul Southgate Royalty, Good Stuff Band with Mr Superbad and Chris Brown funk Slough Fulcrum Centre, Robbie Vincent funks Aahford's Kempton Manor on the A20, Delay Everson hits Chadderton St Herbert's, Pye promote at Mirfield Fusion and Birmingham Snobs, EMI LRD Disco Dance at Chesterfield Jingles, Liverpool Romeo & Julia's Orlam Baileys, Sheffield Baileys, Watford Baileys; SATURDAY (1) Avon's Bob Thomas & Norfolk's Tony Rogers are Luxembourg Celebrity DJs, Caroline Roadshow plays Colchester's Woodco Sports Centre, Dave Cash and a World Dancing Competition sock Southgate Royalty, John DeSade funks Charing's King Arthur's Court, Chris Century hits Brize Norton's Spotlight, Stuart Robinson hits Walsell's Swallow Hotel, DJ Donald hits Coldstream Town Hall, EMI LRD Disco Dance at Southampton Top Rank; MONDAY (3) Pete Tong funks the hot new venue at Margate Hades (solid jazz - funk); TUESDAY (4) Thames Valley DJ Assn discuss hospital radio at 7.30 pm on Radio 210 (97.0 VHF), EMI LRD Disco Dance at Bournemouth's Maison Royale, and on WEDNESDAY (5) at Southampton Fridays, when Simon Booker is Capital DJ at Southgate Royalty.

©JAMES HAMILTON reviews 'Thank God It's Friday' in Off Centre, page 15.

## NEW SPINS

SATURDAY NIGHT BAND: 'Come On Dance, Dance' LP (CBS 8287). Here it is, the dynamic full-length 12-inch side-long pounder with all its zingy but madly catchy changes intact!

A TASTE OF HONEY 'Boogie Oogie Oogie' (Capitol 12 CL 1584). And the full LP-length version, with that great searing guitar, on 12in!

FATBACK 'I'm Fired Up' (LP 'Fired Up 'N' Miek'n' Spring / Polydor 899181). Terrific fast funky rhythm - rattling teaper and an even tempo cool clomper a prod - penned by Cerrone, big on import for ages.

RAUL DE SOUZA 'Daisy Mae' (Capitol CL 1588). Twiddly jazz funk trombone groove, big for some hip kids already.

KONGA8 'Africaahm / Gimme Some Lovin' (LP 'Africaahm' Polydor 830060). Cerrone-produced exotic afro-type full LP-length pounder and even more exotic funk - jazz 'Dr Doo - Dah', big on import for ages.

RAFFAELLA CARRA 'Tan - ti August' / 'Californin' (Epic EPC 6400). Terrific Italian romper for her roots fans, hidden as flip of an over-busy fast pop charmer.

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**SINCERE LONELY** male 18, seeks sincere lonely female 17-18, for loving relationship, into Quo Pyton and driving lessons, Hounslow area. - Box No 1653.

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**DATING CONFIDENTIAL**, offers the most comprehensive introduction service available for all ages nation-wide. - Free details, Dating Confidential (Dept RD/8), 44 Earls Court Road, London, W8.

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**DAVID SOUL** cassette for sale (newest release). £3.50. Lots of others available. Also singles at reduced prices. - Enclose sae + 5p for list to Dave, 24, Rombalds Drive, Gilstead, Bingley, Yorkshire.

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## Records Wanted

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## Fan Clubs

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**THE MOTORS Fan Club**. Send big sae and £1 P O for membership, colour postergram, badge and regular newsletter. - The Motors, 15, Great Western Road, London W8.

**RICH kids** full colour poster mag, 65p including p&p. - Phone orders to "Double Rich", 106, Marylebone High Street, London W1.

**LENA ZAVARONI Fan Club**. - Sae for details, Club. - 20, Siltfield Road, Wy. 20, Siltfield Road, Norfolk, NR18 9AY.

**GENESIS INFORMATION**. - Send sae for details to 11, Jameson Lodge, 56, Shepherds Hill, London N6 5RW.

**BARRY MANLOW**. - Send sae to Cynid, 47, Temple Road, Croydon, Surrey, CR0 1HU.

**ANYTHING ON Judith Durham and The Seekers**. (Any amount), photos and cuttings. - Write to Wynne Young, 200 Sherbourne Street, Apt. 605 Toronto, Ontario, Canada, M5A 2R7.

**HEART BADGES** posters, photos, records. - Send price to Chris Fowlds, 31 Palmersville Forest Hall, Newcastle upon-Tyne, NE12.

## DJ Jingles

**PIRATE RADIO** memories. Promos from 1984 to 1978. - Details Box No 1654.

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## Disco Equipment

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Used Fat Super Disco Mono Console	£120	Cash	£2
Used Synme warm Mono Console	£110	Cash	£2
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New Fat Super Disco Console	£170	Cash	£2
New Fat Stereo Disco 2 x 70 watts	£280	Cash	£2
New Soundour VI Mono 1 x 200 watts	£220	Cash	£2
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New Ice 3 Deck Clubmaster 2 x 170 watts	£588	Cash	£2
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New Dalcro Mini-Bins 200w pair	£250	Cash	£2
New Ice Clubman 2 x 12 300w pair	£215	Cash	£2
New Ice Clubmaster 2 x 12 + horn 300w pair	£281	Cash	£2
Used pair JBL's 1 x 12 200w pair	£235	Cash	£2
New pair Fat Bass Bins + horns 200w pair	£259	Cash	£2
New pair DJF 100 Monitors EV	£57	Cash	£2
New Otter Clubman 2 x 12 200w pair	£200	Cash	£2
New Chromic Kalamazoo 1 x 80 watts	£339	Cash	£2
New Chromic Kalamazoo 2 x 80 watts	£516	Cash	£2
New Chromic S&B 15 Stereo Mixer	£113	Cash	£2
New Soundour SP18 Stereo Mixer	£218	Cash	£2

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HIRE!  
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**JOKER'S CORNER**, stink bombs, pepper, bubble gum, black face soap, cigarette bangers, exploding matches, scars, waris, blood, itching, sneezing powder, saucy novelties, posters. — Send s&e for long list and free gifts to Dept RM, 167, Winchester Road, Bristol, BS4 3NJ.

**"LET IT BE"** book. Offers. — Hughes, 32, Moorfields, Liverpool, Merseyside.

**(WANTED) BEATLES** material. Prices please. — Hughes, 32, Moorfields, Liverpool, Merseyside.

**POSTERS**, £1.10, plus 25p postage New Abba, 3 new Blondies, new Bowie, new Olivia (Grease), Travolta, Cheryl Ladd, Angle Dickens, Tom Robinson Band, Elvis (6 diff), Twiggy, Suzi Quatro, Bolan, Strangers, Queen, Genesis, ELO, Lizzy, Kiss, Dylan, Colour rock photos, £3.30 plus s&e. Blue Oyster Cult, Rush, Abba, Blondie, Van Halen, Queen, Bowie, Dylan, ELO, Lizzy, Strangers, Runaways. — Sae for lists of books, posters, photos, T-shirts, badges, "Harlequin", 68, St. Petersburg, Stockport, Cheshire.

**GOOD SAVE** Johnny Rotten T-shirt. Photograph and lettering screen-printed, black and red on white T-shirt S-M-L. £2.90. — Eddie Bull Enterprises, 58C, Monks Road, Lincoln.

**GENESIS T-SHIRTS**, posters, badges, etc. — Sae to 11, Jameson Lodge, 58, Shepherds Hill, London N6 5RW.

**IF YOU'RE AFTER BADGES, JULIE GIVES YOU SERVICE** — Blondie, Fleetwood Mac, Elvis, Jimi Hendrix, Sweet, Patti Smith, Buzzcocks, Eddie and The Hot Rods, The Who, Kiss, Jethro Tull, Santana, Judith Priest, Rainbow, ELO, Thin Lizzy, Adverts, Grateful Dead, Boomtown Rats, Charlie Chaplin, Marilyn Monroe, James Dean, Penetration, Graham Parker, New Wave, Danned, Sabbath, Bowie, Quo, Zeppelin, Cockney Rebel, Rod Stewart, Alex Harvey, Wings, Be Bop, Sex Pistols, Clash, Jam, ELP, Stones, Rory Gallagher, Pink Floyd, 10cc. 25p each plus s&e. Keep smiling and have a nice day. — Send to Julie Williams, 7, Candy Street, London EC3 2LH.

**MARC HOLAN**, last fig. Portsmouth, 1977, set of four large 7 in x 5 in colour photos in cardboard frames. Only £4. — From S. Flinders, 5, Main Street, Stanton by Dale, Ilkeston, Derbys.

**SLADE, SLADE, SLADE**, for only £3.75 SET 15 15 super glossy 5 in x 3 1/2 in colour photos at the Hammersmith Odeon, 1978. — From S. Flinders, 5, Main Street, Stanton by Dale, Ilkeston, Derbys.

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**BOWIE / DYLAN / ELTON / Beatles fans**, many items available. — Sae for details. Marilyn, 124, Windsor Road, Thornton Heath, Surrey.

**BOWIE TICKET**, July 1st offers. — 393 9740, evenings.

**ABBA IMPORTED** records, posters, books, etc. — Send 25p + your address sample catalogue, 19, Northfield Road, Portlisshead, Bristol.

**GOOD NIGHT GOD** Bless Marc Bolan. — John and June. Love You Forever XXXX.

**BOWIE FILMS**, fantastic super and colour concert movies. Also Who. — SAE David Anthony, 81 Melrose Avenue, Sutton Coldfield, West Midlands.

**HAPPY BIRTHDAY "TATTY"**. — Love Jakkil, Kim, Lesley, Bristol.

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Add 25p post/p&p for up to 2 posters & + each further poster

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2in PIN BADGE 30p inc post  
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**LYRICS WANTED**. Composing / recording / promotion — Submit to DONOVAN MEHER, Excel House, Whitcomb Street, London WC2 7ER. **ABSOLUTELY FREE!** Songwriter, Magazine explains copyright, publishing, recording royalties, setting your own music without paying, song contents, etc. — Free booklet from International Songwriters' Association (ISM), Limerick City, Ireland.

**LYRICS WANTED** by music publishing house. — 11 St Albans Avenue, London W4

**POEMS WANTED**. — Details of special offer from New Horizon, Dept RM 5, Victoria Drive, Bognor Regis.

**Situations Vacant**

**LYRIC WRITERS** required by recording company. — Details (SAE): 30 Sneyd Hall Road, Bloxwich, Staffordshire.

**"EMPLOYMENT in the music industry"**: the complete guide on how to make money out of pop, full-time and part-time. 65p. — Reelsound, 1 Wilfred Ct, Southgrove, London N15.

### Special Notice

**BRIAN TATUM**, — Happy birthday from Mud Fan Club members.

**T. REX DISCO** on Merseyside. — Send SAE 32 St Paul's Road, Wallasey, Merseyside, Tanx.

**STEVE**, I miss you and proctor House. — Jenxxx.

**"GARY GLITTER"**, good luck with new single, "Sleeping Beauty". — Paul.

### Musical Services

**BECOME AN** entertainment agent and earn a small fortune. Detailed booklet shows you how step by step. Send £5. — Box No RMI, G. Bodman, 626 Warwick Road, Tysley, Birmingham.

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Send completed form to: Small Ads Dept. M. RECORD MIRROR, 40 Long Acre, London WC2	
<b>Record Mirror for the best results</b>	

# THE RATZ

## THIS ISSUE.....

AFTER STRANGE REPORTS IN LAST WEEKS RECORD MIRROR OF SIN AND NAUGHTINESS ON THE ROAD, WE JOIN THE RATZ TO FIND OUT JUST WHAT BANDS GET UP TO WHEN THEY ARE ON THE ROAD.....

SOME BANDS LIKE TO PLAY CHARADES BUT DUE TO LACK OF SPACE AND WHEN A LADY REPORTER IS AROUND THE RATZ USUALLY PLAY STRIP HAPPY FAMILIES.....



WHAT A PITY I DON'T SEEM TO HAVE MASTER BUN THE BAKERS SON!

TRAVELING AROUND THE COUNTRY THE RATZ COME ACROSS MANY STRANGE CUSTOMS AND FASHIONS.



HEY GANG! TAKE A LOOK AT THIS FLOWERED SHIRT AN' TIE, LOON PANTS AN' FINE INCH PLATFORMS THIS LOT IS SO FAR OUT IT'S IN

BUT MOST OF THE TIME THE RATZ SIT AROUND AND GET AS GMAshed AS A... AS A... AS A RAT ??!!?



THIS IS ABOUT THE NICEST HOTEL WE'VE BEEN IN ON THIS TOUR.

YEAH WELL THE COOKROACHES SEEM FRIENDLY ENOUGH !!

HOTEL RULES

MILD RIVALRY BETWEEN GROUPS ON TOUR TAKES THE FORM OF TIT FOR TAT PRANKS.....

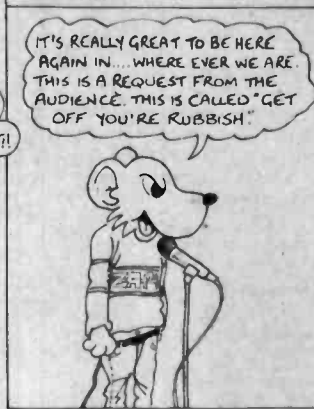


AFTER TONIGHTS CIG I'M GONNA GO DOWN THE BACK STREETS AN' SEE IF I CAN GET A DOSE OF THE CLAP.

GOOD LORD ZAP! WHY?

'COS IF I GET IT I CAN GIVE IT TO THE HOTEL CHAMBER MAID AN' SHE'LL GIVE IT TO THE ROADIE AN' HE'LL GIVE IT TO THE GROUPIE AN' SHE'LL GIVE IT TO THAT GOD OF A GUITARIST!

YES IT'S A HARD LIFE ON THE ROAD. NIGHT AFTER NIGHT OF TRYING TO WIN OVER INDIFFERENT OR HOSTILE AUDIENCES.....



IT'S REALLY GREAT TO BE HERE AGAIN IN... WHERE EVER WE ARE. THIS IS A REQUEST FROM THE AUDIENCE. THIS IS CALLED "GET OFF YOU'RE RUBBISH."

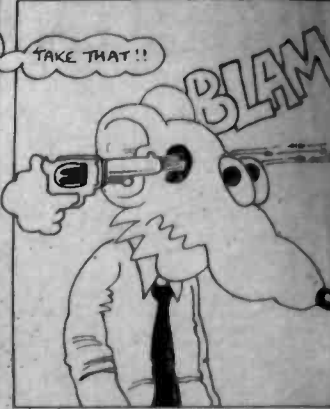
...AND EATING ALL THAT GREASY FOOD DAY IN DAY OUT....



GREAT NEWS GANG. I'VE BOOKED THE BAND FOR ANOTHER FIFTY DATES ON THIS TOUR...

OH NO! I CAN'T TAKE ANY MORE I JUST CAN'T STAND THE FACE....

CHARLIE BRINKWORTH



TAKE THAT!!

BLAM

## RADIO ONE

**Featured 40**

AIRPORT: Motors  
A LITTLE BIT OF SOAP, Showaddywaddy  
ANTHEM, New Seekers  
CALIFORNIA, Raftella Carr  
CARRY ON WAYWARD SON, Kansas  
COME BACK AND FINISH WHAT YOU STARTED, Gladys Knight & The Pips  
DANCING IN THE CITY, Marshall Hask  
DAVY'S ON THE ROAD AGAIN, Manfred Mann's Earth Band  
DISCO CRAZY, Jesse Green  
(DON'T FEAR) THE REAPER, Blue Oyster Cult  
DON'DON'T LET ANOTHER GOOD DAY GO BY, Jim Rafferty  
5-7-0-5, City Boy  
FLYING HIGH, Commodores  
FROM EAST TO WEST, Voyage  
HOW CAN THIS BE LOVE, Andrew Gold  
IS THIS A LOVE THING, Raydio  
IT SURE BRINGS OUT THE LOVE IN YOUR EYES, David Soul  
I'VE HAD ENOUGH, Wings  
JUST LET ME DO MY THING, Sine  
LAST DANCE, Donna Summer  
LIKE CLOCKWORK, Boombtown Rats  
MAKING UP AGAIN, Gorkie  
MANY TOO MANY, Genesis  
MIND BLOWING DECISIONS, Heatwave  
MISS YOU, Rolling Stones  
MOVING OUT (ANTHONY'S SONG), Billy Joel  
NORTHERN LIGHTS, Renaissance  
OH CAROL, Smokie  
RUN FOR HOME, Lindisfarne  
SATISFY MY SOUL, Bob Marley & The Wailers  
STAY, Jackson Browne  
THE MAN WITH THE CHILD IN HIS EYES, Kate Bush  
TURN ON LADY, Detroit Emeralds  
USE TA BE MY GIRL, O'Jays  
WARM RIDE, Rare Earth  
WILD WEST HERO, Electric Light Orchestra  
WILL YOU TAKE MY LOVE, Harvey Mason  
YOU'RE THE ONE THAT I WANT, John Travolta & Olivia Newton John

Virgin  
Arista  
CBS  
Epic  
Buddah  
Warner Bros  
Bronze  
CBS  
CBS  
Decca  
Vertigo  
Motown  
GTO  
GTO  
Arista  
Private Stock  
EMI  
CBS  
Caseablanca  
Ensign  
Bronze  
Atlantic  
GTO  
EMI  
CBS  
Warner Bros  
RAK  
Mercury  
Island  
Asylum  
EMI  
Atlantic  
Philadelphi  
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Jet  
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Arista  
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Asylum  
Island  
Charisma

RECORDS OF THE WEEK  
DAVE LEE TRAVIS: Is This A Love Thing (Raydio)  
SIMON BATES: Warm Ride, Rare Earth  
PAUL BURNETT: Life's Been Good, Joe Walsh  
TONY BLACKBURN: I Need To Know, Tom Petty & The Heartbreakers  
KID JENSEN: Many Too Many, Genesis

## DOWNTOWN RADIO

**Belfast**

Hit Picks  
John Paul: YOU CRAZY FOOL, Alan Grooner  
Candy Davine: FLYING HIGH, Commodores  
Michael Henderson: THE SWITCHING YARD, Warren Zevon  
Eddie West: GEORGIA ON MY MIND, Willie Nelson

Add One  
DON'T BE CRUEL, Elvis Presley  
I'M A LONESOME FUGITIVE, Brian Harkin  
MARY SKEFFINGTON, Gerry Rafferty  
LIFE'S BEEN GOOD TO ME, Joe Walsh  
WILL YOU STILL LOVE ME TOMORROW, Dave Mason  
WHAT A LOVELY DAY, John Joiffe  
WOMAN PIABBA, Meditation  
I'VE HAD ENOUGH, Wings

Anchor  
Motown  
Asylum  
CBS  
RCA  
Calesea  
Logo  
Asylum  
CBS  
Rocket  
United Artists  
Parlophone

## RADIO PLAYLISTS

### RADIO FORTH

**Edinburgh**

Hit Picks  
Mike Scott: I GO TO RIO, Peter Allen  
Steve Hamilton: RUNAWAY, Jefferson Starship  
Bill Tomance: GUY THE GORILLA, David Dundas  
Mike Gower: BEEP BEEP LOVE, Gruppo Sportivo  
Tom Bell: DAYS OF PEARLY SPENCER, Trade Mark

Add One  
LOVE IS IN YOU, Giorgio & Chris  
NORTHERN LIGHTS, Renaissance  
COME BACK AND FINISH WHAT YOU STARTED, Gladys Knight & The Pips  
GIVE ME SOME NEWS, John Kay  
WILL YOU STILL LOVE ME TOMORROW, Dave Mason  
THE RADIO, Dr. Hook  
CALIFORNIA GIRLS, Beach Boys

Asylum  
A&M  
Grant  
Chrysalis  
Epic  
RSO  
Dasin  
Warner Brothers  
Buddah  
Mercury  
CBS  
Capitol  
Capitol

### RADIO HALLAM

Hit Picks  
Keith Skuse: BOOTSZILLA, Bootsy Rubber Band  
Roger Moffat: THE RADIO, Dr. Hook  
Johnny Moran: BERLIT, Peter Sarstedt  
Colin Slade: IT'S ALL OVER NOW, Chris Chandler  
Ray Steward: BEND ME SHAPE ME, Gila  
Bill Crozier: BABY IT'S YOU, Racey

Warner Brothers  
Capitol  
Arista  
RCA  
Arista  
RAK

### RADIO CITY

**Liverpool**

Hit Picks  
Roger Blyther: THE RADIO, Dr. Hook  
Phil Easton: TROPICAL LOVE, Tyla Gang  
Mark Johns: IS THIS A LOVE THING, Raydio  
Brian Quinn: WHERE WILL I BE NOW, Chris East  
Johnny Jason: ONE LOOK OVER MY SHOULDER, Average White Band  
Dave Eastwood: WHOOPS A DAISY, Humphrey Ocean & Hardy Annuals  
Norman Thomas: DON'T LET ME SEE YOU CRY, Quirt

Add One  
THE SMURF SONG, Father Abraham  
THE RACE IS ON, Suzi Quatro  
JUST LET ME DO MY THING, Sine

Capitol  
Beverly  
Arista  
GTO  
RCA  
RCA  
RCA  
Decca  
RAK  
CBS

## RADIO CLYDE

**Glasgow**

HIT PICKS  
Dave Marshall: SHEILA, Rosetta Stone  
Steve Jones: GUY THE GORILLA, David Dundas  
Richard Park: IS THIS A LOVE THING, Raydio  
Tom Fenne: PEOPLE ARE PEOPLE, Al Matthews  
Brian Ford: CARRY ON WAYWARD SON, Kansas  
Bill Smith: YOU AND I, Rick James  
Daugie Donnelly: BEEP BEEP LOVE, Gruppo Sportivo  
CURRENT CHOICE: MARRY SKEFFINGTON, Gerry Rafferty

Add One  
RUN FOR HOME, Lindisfarne  
I NEED TO KNOW, Tom Petty & The Heartbreakers  
LIFE'S BEEN GOOD TO ME, Joe Walsh  
DON'T BE CRUEL, Elvis Presley  
COME DANCE DANCE, Saturday Night Band

Private Stock  
Chrysalis  
Arista  
Epic  
Kismet  
Mercury  
Island  
Asylum  
RCA  
CBS

## RADIO LUXEMBOURG

**BULLETS**  
GUY THE GORILLA, David Dundas  
THE RADIO, Dr. Hook  
SHEILA, Rosetta Stone  
MARY SKEFFINGTON, Gerry Rafferty  
MEMORIES DON'T LEAVE, Pat & Pats  
A LITTLE BIT OF SOAP, Showaddywaddy  
A LITTLE PIECE OF MY HEART, Etsi James  
LOVE BURNS, Grand Theft  
GIVE ME A CALL, Barry Biggs

POWER PLAY  
BABY IT'S YOU, Racey

Chrysalis  
Capitol  
Private Stock  
Logo  
Polydor  
Arista  
Warner Brothers  
EMI International  
Dynamic

## BRMB RADIO

BRMB - Add One  
LIKE CLOCKWORK, Boombtown Rats  
FLYING HIGH, Commodores  
BLOODY MARY, David Coverdale  
I'VE HAD ENOUGH, Wings  
GUY THE GORILLA, David Dundas  
MARY SKEFFINGTON, Gerry Rafferty  
FOREVER AUTUMN, Justin Hayward  
MY FAVOURITE FANTASY, Van McCoy  
IT'S ALL OVER NOW, George Chandler  
TOMORROW, Kate Robbins

Emig  
Motown  
EMI  
Parlophone  
Chrysalis  
Logo  
CBS  
MCA  
RCA  
Arista

## BEACON RADIO

Add One  
BOOGIE OOGIE OOGIE, A Taste Of Honey  
I'VE HAD ENOUGH, Wings  
ARGENTINE MELODY, Sandi Jones  
A LITTLE BIT OF SOAP, Showaddywaddy  
LIKE CLOCKWORK, Boombtown Rats  
ROSALIE, Thin Lizzy  
NEVER SAY DIE, Black Sabbath  
WHERE WILL I BE NOW, Chris East

Capitol  
Parlophone  
MCA  
Arista  
Mercury  
Vertigo  
GTO



**What's the front cover  
doing on the back cover?**

**The Boomtown Rats  
'A Tonic For The Troops.'**

**THE TONIC FOR THE TROOPS TOUR 1978**

JUNE 27TH ODEON BIRMINGHAM  
28TH COLSTON HALL BRISTOL  
29TH NEW THEATRE OXFORD  
30TH APOLLO MANCHESTER

JULY 3RD CITY HALL NEWCASTLE  
5TH VILLAGE BOWL BOURNEMOUTH  
6TH DOME BRIGHTON  
9TH ODEON HAMMERSMITH  
10TH ODEON HAMMERSMITH  
11TH OLYMPIA THEATRE DUBLIN  
13TH ULSTER HALL BELFAST

**PLUS YOUNG ONES**

**ENVY 3**

PRODUCED BY ROBERT JOHN LANGE

**Ensign**  
RECORDS