BONEY M IN ROME

Kiss, Springsteen albums Genesis XTC

TOTP v Revolver
Mickie Most & Robin Nash clash
Ally oops (Rod sees the rod)

Well, I might as well do it, everyone else is.

**THE party before the party ended. Rod Stewart meets the players — the Scotland World Cup Squad — before the massacre of Cordoba and all is said for. The smiles, alas, didn’t last long...**

-sized piano. I couldn’t help spotting just how much this musical interlude was enjoyed by talents as diverse as Elton John, Peter Straker, Queen’s Freddy Mercury and the fat and aging John Tyldar — a journalist of some reputation. The fact that the diminutive and energetic John Reid, well-known to these gentlemen, is “guiding” Bruce’s career may or may not have had something to do with this enthusiasm.

But don’t say Bruce is a talky, dearie, it’s rude. He’s actually a very nice chap, if rather short for my taste, and he’s another American in glasses who writes songs. Now you know.

It was with some levity, therefore, that we tripped over to yet another new club in Covent Garden immediately afterwards, here to toast the health of that renowned band called Rod Stewart.

Here handsome publicist Alan Edwards acted the perfect host as we chatted amicably to the band and the formerly famous faces of the punk era. “But did I detect a slight frown on Alan’s brow when the coach arrived to transport the ‘party to the “concert’ — a distance of some two miles? So enamoured had most become with the “free drinks” that this removal seemed quite uncalled for.

In a move quite unique among the journalistic fraternity most “made their excuses” and stayed! The “concert,” I hear, was a great success.

Another chap that you haven’t heard of yet is Peter Allen, another great party-giver, and currently in love, to perform cabaret style entertainment at Madisons. Mr. Allen, you may recall, was none other than Liza Minnelli’s husband and is prone to extravagant gestures. At his elegant address at the Embassy Club harmin in swimming trunks — sensible and exciting my darlings! — served champagne as Julie mingled with the stars.

Gathered were that delightful “man mountain” Meat Loaf, New Faces winner Pattie Hughes, Jack Nicholson, Sally Thomsett and that page three knockout Liza Johnson. Julie, I’m assured is still “big in Japan” where her musical talent is recognised a great deal more than it is on her home shores.

Sadly the revels were interrupted even before midnight by one of those “bomb scares” that you read so much about. The guest did appear faster than the free booze, and your faithful Lizzie was left to plod elsewhere.

It is with regret though that I must inform you that what should have been the party of the week turned out to be nothing of a disappointment. Of course I’m referring to the large scale bash given by the “mighty” ELO after their first Wimbledon concert.

But was the temperature with us — it being one of those “baking” evenings that our grandparents would have found disdaining — that the cramming of 2,000 people into a small “ballroom” for the dinner drinks amounted to total lunacy. Redecorated in half time and evening dresses the crevettes could do little more than “crow” and bear it.

Conditions improved later when dinner was served, fortunately, the restaurant proprietor of the glue-sticky manor, the group, their friendly manager Don Anderson, and who refreshed our American actor, Dave Carrion and in an acrostic inspiring cuisine were thrown back to reveal ELO’s collection of precious metal albums — all of them.

However the celebrated high point of the evening, and apart from the temperature (it had no rival), was a hilarious “cabaret” by the Barron Garrish. With staggering accuracy they lampooned at the rate of one-minute intervals of the “business.” Tactfully left out were, you guessed it, ELO.

My American friends tell me that the “revolving” Mick Jagger of the Rolling Stones pop group has been exercising a libel against a lampun’s unknown talent in the Land Of The Thre; Mick, it seems, had been approached by some of the promoters. He rang up the manager of the Fox Theatre in Atlanta and set up a commercial concert for his rebellious combo for next Monday. You see, Mick, you may recall, is where the “controversial” love affair with American rock groupie www.debut. The Stones will play under the name of the be on tour and support will be Paul Smith, who I’m assured will play under her own name, British theatre manager’s beware — and if you do hear anything, don’t forget to tell Lulu first.

So what more can I say? Happy Birthday in passing to Tom Robinson, now a snob 34 years old, and commiserations to John Bracey (over 30) who found himself locked inside a pub in Oxford last weekend! The latter gent announced at a free concert earlier in the day that he would be playing at the pub where he used to play, the Oranges and Lemons, 2,000 people turned up and wanted rain and you couldn’t get near the door. It was a real disaster. No ra... All wonderful, my dear?

My farewell this week must include just a word about America’s largest star — the redoubtable Meat Loaf, that operatic voice and the large collection of songs in the Queer to the Virginia? An appendix that has only seen one edition. Mr. Loef מבiz.t-rays trolley full of hot food at frequent intervals and does not, as he has pointed out, suffer from glandular problems. Now you know, when he says he doesn’t want to be left out, he means he doesn’t want Lulu for breakfast. I assure you, my dear.
**Stranglers to retire**

Time off to rest

then solo albums

IT HAS been exclusively revealed to Record Mirror that the Stranglers - currently midway through an exhaustive "world" tour - will be taking a break from performing and recording as a group after they wind up their current schedule in Portugal on July 11.

And the rest period, which could be for up to six months, may result in individual members of the group pursuing solo projects.

"We need a break," said Alan Davey, publicist for the Stranglers.

"The group has been away from home for the last four years and we are about to go for another four months. It's time for a break for everyone." He added that the Stranglers would have been on tour for the last two years, the longest time they've been away from home, had they not had a break for six months in 1983.

DAVEY also denied that the group would be splitting up. "It's not true that they are to split up," he said. "It's not true that they are going to tour the world again." He added that the group would be taking a break for at least six months.

But he added: "There is no way that this can be construed as a split. There will be another studio album this year. However solo albums, projects or whatever, are a strong possibility.

In a newspaper interview published recently Hugh Cornwell said: "We are going as far as we can and it is all possible. But I am not planning a solo album."

"We are all planning to take a break. We don't want to split up," he added. "I am not planning to start a solo album."

Bob Edwards and Cornwell denied that this referred to their imminent break. Said Edwards: "The Stranglers are a powerful unit and continue to work together. People are jumping to conclusions. All that's definite is that the group will be on tour in the near future, while it's possible that Jean Jaques Burnel will be working on a solo album."
Changes for Mink
DATES FOR Mink De Ville's short British tour will now be announced later than previously expected last week because of illness. The group now play their first British date for eight months on June 23, following with Birmingham and Manchester on June 25. The group will then tour the country for ten weeks.
Meanwhile, the group's manager, Niel van de Wetering, will arrive on June 15 to meet the group's new manager, Peter Grant. The group's manager will then be transferred to Hamburg for the first week of their tour.

Enid at Rainbow
BRITAIN'S most eccentric band, Enid, have been added to the line-up of British bands at the Rainbow Club's concert on June 22. They will play their first concert on the mainland since their tour last November.

Another for Otway
RENEWED AYLESBURY rock band, Otway, has added another date to his current tour. He'll be at Merthyr Tydfil on June 26.
Meanwhile, the release of Otway's first album has been put back a week.

Graaf's live double
VINTAGE COSMIC rockers Van Der Graaf Generator have released a double album on July 11. It was recorded at the band's own studio in London last November.

Penetration headline
NEWCASTLE BAND Penetration, recently signed to Virgin, have a rock concert at Coventry in the Midlands on July 4. They'll be joined by Black Sage and other local bands.

Matthews signs to new label
IAN MATTHEWS, founder member of Fairport Convention, Matthews Southern Comfort and Penetration, has signed a new recording deal with Rockwell Records.

Ibiza gets Marley, Dury, Lizzy, Quatro and Rods
THE MUSIC IBIZA festival, which kicks off with a headlining appearance by Bob Marley and the Wailers on June 6, now has two more concerts confirmed.

DOING THEIR THING
THE REAL THING, currently charging with their single 'The Stud', will play the Union Club, Manchester, on June 21 and the Harrow Club, London, on June 22. They are currently working on their second album.

STONES TO PLAY RAINBOW?
SPECSUATION still surrounding the Rolling Stones' planned London concert this summer.

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Maddie/Martyn in the Park
THE SUMMER series of concerts at the London Regent's Park open-air theatre continue this Sunday (June 11) with a special appearance by the band themselves.

Can Can Can
GERMAN 'PROGRESSIVE' rock band Can release their own version of the classic 'Can Can' theme this week, their first single for some time.

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Search for Britain’s best new band

BRITAIN’S biggest selling daily newspaper, in conjunction with BBC Radio One, are launching a search for the country’s most promising new band.

The contest will be open to any group who are working regularly – but don’t have a recording contract and haven’t been on national radio or TV. Prizes for the winning band include a complete new stage sound system, and a recording contract with Chrysalis.

And the top three bands in the contest will appear – alongside a major international star – at a special charity concert at the London Palladium on November 29.

How to enter: All entries must be sent to Kid Jenson’s Band of Hope and Glory, P.O. Box 27, BBC, Manchester.

BBC Radio One will introduce tapes or cassette of their music, along with a list of past and future bookings, plus any other relevant information. The winning bands will be invited to three areas, with the four best bands from each programme to the final.

The closing date is Friday June 22.

IN BRIEF

NAMMY HOWELL, pianist with the Larry, is considering leaving the band to go to London in order to continue his musical studies.

He’s also planning to record a solo album.

"PARKERILLA" is likely to become a hit this summer. Parker has just released an album for Vertigo. It seems to be the band’s recording for July, probably the album they’ve been gathering material for the programme.

The first programme in the series is called "The Four Rivers" and the other titles are "Break-Up Songs" and "Bee Gees Fever."

The second single from the New Heart, "Plain Jane," is released on CBS on June 26.

OR FEELGOOD’s gig at Dingwall next week will be their last in Britain until the autumn. They’re going on tour of Australia and the Far East.

HEATWAVE have added another date to their British tour. They play the Forum, London, Lennard Smith Hall, London, on June 29.

SLAUGHTER AND THE STAINS have split up with their lead singer Wayne Barrett. They’re still currently looking for a replacement.

SHORT CIRCUIT is the title of a live 10th album by Manchester Electric Circus. The band’s first album, "Oh! It’s More Than Raw," includes all the energy of Manchester’s electric crowd. Artists include The Full Steel Pulse and the Buzzcocks.

RAW RECORDS release their "First Anniversary" to coincide with the tour this week. The 12-track album features "Oh! It’s More Than Raw!"

Two more dates are at the Leeds University on June 9 and Hall on June 10.

Bee Gees story on Radio One

Radio One is to broadcast "The Bee Gees Story," a five-hour-long programme beginning on July 23 at 5pm.

The series is written and produced by Paul Gambaccini as well as interviewing all the Bee Gees members talked to friends and associates.

Gambaccini and executive producer Terry Werneth have just returned from the States where they’ve been gathering material for the programme.

The first programmes in the series are called "The Bee Gees" and the other titles are "Break-Up Songs" and "Bee Gees Fever."

The second single from the New Hearts Club Band and their new album are currently being recorded in Girol.

LAUGHING Tyla

WHATHA new album "Take A Hit To Laugh" and a single "Tropical Love" released next week the Tyla Gang may be a string of club dates in June.


MISLES: Cambridge Corpus Christi College June 1, Bingley College 15, Bishop Rutland College 16, Southampton La Sainte College 17, Kidderminster Stone Manor 21, Midfield Patten 22, Reading Wells Hall 23, Chesterfield Street Togas 24, Middlesbrough Lintle June 26.

THE HEAT: Reading Target Club June 14, Brighton Albion 22, Leeds Rock Garden 23, Manchester Rakers 24, Sheffield King’s Hall July 2, Chesterfield City Tavern 7, B troops: Burton On Trent 25 Club June 1, Nottingham Road Club 29, Dudley J’s 18, Gwent Leicester College 20, Swansea 22, West Dunten Pavillion 23, Ipswich The Manor 30.


RIRI AND THE LAST DAYS OF EARTH: added the following: Nottinghams People Club 15, Reading Club 17, Middlesbrough Rock Garden 18, Cardiff Top Rank 20, Sheffield Lintle 21.


SALES MANAGER: Allan Donaldson

ADVERTISING MANAGER: Mike Sharman

PUBLISHER: Mike Sharman
Thursday 22 & Friday 23 June WEMBLEY Empire Pool
Saturday 17 June GLASGOW Apollo
Sunday 18 June MANCHESTER Belle Vue
Tuesday 20 June NEWCASTLE City Hall

DANGEROUS
NEW DOUBLE ALBUM LIVE AND DANGEROUS OUT NOW

Album 6641 807. Cassette 699 309.
John Shearlal

with Boney M

in Italy

Born in Monerralt and brought up in Birmingham 3 and in the family business, 25 born in Jamaica and brought up in London and Amsterdam.

That's the front line.

Meanwhile back in Munich, West Germany, a committed man called Frank Farah who is undoubtedly blessed with a touch of genuinity, tild twiddles knobs, selects songs and generally masterminds the creative output of Boney M from his studio.

Farah is who he is now the most popular happy cap. He'd already recorded 'Daddy Cool' 10 months ago and needed some faces to promote the record on TV. Enter Maisie, Marcus and Liz. They dressed up and dressed down. It's a real song and it's been around endless discos with a score so charming that Boney M became established.

That worked so well. So convincingly did they become that it wasn't long before Boney M were playing live "singing, shouting and getting on people's nerves. They were real people. They had four hits.

Then came "Rivers Of Babylon" first the psalm, then the song originally recorded by the Melodians in 1970 and featured in "The Harder They Come." It's been covered by many, including the chummy Californian singer Linda Ronstadt, since.

But magically, Boney M's version took off. No 1 in Britain after three weeks. Plus Radio 4. All that has happened in France.

"It's the sort of song that my mother would have wanted me to sing," says Liz. "I never would have believed that she would live to her time."

Marcia carries on the explanation. Success like this has surprised them, you understand - they had their hits - but before they knew they were popular.

Rivers Of Babylon is the sort of record that makes people who don't normally buy singles go and get a pop, she says. "You know, the sort of people who've got five records in the house."

It's a pity, but Boney M are English. It's a pity, but Boney M are English. It's a pity, but Boney M are English. It's a pity, but Boney M are English. It's a pity, but Boney M are English. It's a pity, but Boney M are English.

At least they're not too far away from the "music of Africa." "We're not far away from the music of Africa," says Frank. "We've got the sound of Africa in our music."

Bobby crash, remembering the close of the show, the singer for the third last album, "Love For Sale," "It was a great record, but we didn't get what we wanted," says Marcia. "We had a great record, but we didn't get what we wanted."}

John Shearlal

with Boney M

in Italy

John Shearlal

with Boney M

in Italy

Boney M was the front for Frank Farah, the founder of the German producer.

Boney M and Bobby Farrell were already how you pretty big in Europe and had most of the disco act. But with a sexy album covers and a completely clever music.

Boney M was the front for Frank Farah, the founder of the German producer. He had written three female singers in the line-up, and the band was formed in 1977.

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Hey Sarge, what's going on?

Relax son, it's Steve Gibbons Band making a new album.

The new album from the Steve Gibbons Band 'Down in the Bunker' An explosive rock album including their single 'Eddy Vortex.' 'Down in the Bunker' Take Cover.

Steve Gibbons Band
Down in the Bunker

Appearing live at the Lyceum Sunday 2nd June
Record Mirror Board of Examinations

GCE O Level

Section C - Geography

Title: "The Rock Roll Over Poland Again" (Island WIP 4626)

Discuss the relevance of a single including the word "Poland" in the title. The intro is the number "Rudz Zw., Drez, View," indicative of the headstrong dance, but also the lyrics. A song on the 1967, "Poland" record is a product of Nick of Poland and the rising sun's power. The Autochthonous mechanisms are still in operation. Write a five million word thesis on the decline of puns in 1976.

Peter Sarstedt: "Rudz Zw." (Arts AEA 2511)
The help of National Geographic outlines the coast of the 20th century modular society, stating "forefathers," "splinter." Finally, "This record will to the forefathers," "I'm a bleeder." (a) Reason why this single is reminiscent of the 1960s. (b) Reason why this single is reminiscent of the 1960s. (c) The song has been described as a "sawtooth" (Dada, Surrealist, Dada). Translate into French: "Beirut" (Artois 6078).

Section D - French

For "Rudz Zw." - (a) Reason why this single is reminiscent of the 1960s. (b) Reason why this single is reminiscent of the 1960s. (c) The song has been described as a "sawtooth" (Dada, Surrealist, Dada). Translate into French: "Beirut" (Artois 6078).

Trade Winds: "New York's" (Philips 420).

Discuss the relevance of a single including the word "New York." The intro is the number "Rudz Zw." (Philips 420). Translate into French: "Beirut" (Artois 6078).

Section E - English

Tony Jacksun: "Night Time Games" (London 2).

Discuss the relevance of a single including the word "Night Time." The intro is the number "Rudz Zw." (London 2).

Night Time Games

Tony Jacksun: "Night Time Games" (London 2).

Discuss the relevance of a single including the word "Night Time." The intro is the number "Rudz Zw." (London 2).

Bolland: "Spaceman" (EMI 167).

Discuss the relevance of a single including the word "Spaceman." The intro is the number "Rudz Zw." (EMI 167).

Section F - Physics

Tony Jacksun: "Night Time Games" (London 2).

Discuss the relevance of a single including the word "Night Time." The intro is the number "Rudz Zw." (London 2).

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Discuss the relevance of a single including the word "Night Time." The intro is the number "Rudz Zw." (London 2).
Daryl Hall & John Oates
Better than you’ve ever heard them!

Rich Girl
The Emptiness
Do What You Want,
Be What You Are

I’m Just A Kid (Don’t Make Me Feel Like A Man)
Sara Smile
Abandoned Luncheonette
Room To Breathe

RCA  Record: PL 12802
Cassette: PK 12802
Management and direction
Tommy Mottola
NOBODY WANTS THEM.

'Outer space, outer mind'
SHEILA PROPHET learns that when you're with XTC you shouldn't take sweets from strange men.

"DAMN!" snorts Andy Partridge, as he surveys the wall of the hotel bar.

"Little Bob Story have beaten us again!"

It seems that wherever XTC ventures - no matter how obscure or unlikely - the fate of the hotel bar always gets there first.

"Once," recalls Andy, "we played this tiny club in Wales, and we thought, 'They can't possibly have been here.' Then we went into the dressing room - and there were Little Bob Story stickers all over the wall.

Still, Little Bob's presence isn't too surprising, to be honest. This is the Hotel Weissmann, on the Prinzengracht in Amsterdam, and judging by the stickers on the wall, it seems that just about every band in the world has called here at one time or another.

The hotel is run by Mr. and Mrs. Boddy III, a True Brit couple who understand groups. Every room is issued with a special key so they can wander in at whatever time, or whatever hour it is they choose. They even lay on a special breakfast for groups at the unheard of hour of twelve! XTC appreciate these home comforts. They've been out on the road for six weeks now. They claim to have forgotten what English food looks like, and they enquire eagerly about what's being happening back in Blighty. (To which we newly arrived travellers inevitably scratch our heads, race our brains, look blank and say, 'Nothing much!'

Contrary to popular rumour (mostly), they seem grateful for the six weeks lost in Europe. Quite the opposite - they knew exactly where they were. It's just that something quite unexpected round to playing there. In Yugoslavia, the Communist Party purloined the venue in Italy, the political situation halted the proceedings. In France - well, I can't remember what actually happened, but you get the picture.

Still, the boys have got very nice suntans. And, of course, all that's behind us now. We're back to civilisation, safe in the land of the Cloggers, eating our dinner in the corner cut and preparing for tonight's gig in Eindhoven, in the south of Holland.

The tour manager rushes in and announces that two guitars have gone from the back of the van.

The band matter some West Country eating and go out to inspect the damage. Fortunately, it seems they only fished the two spare guitars (thanks fiddles - considerate of you), and so spirits only slightly dented, we set off for the gig.

The band are none too hopeful about the show - they're doing it in a big, empty warehouse of a place, populated only by a few strangely dressed trendies hanging round the stage.

Still, by the time the group hit the stage it had filled up a bit. The audience are no doubt confused by this funny bunch from England, but they seem to like it.

(Whistling, aSuperman situation. It's a pretty good gig. For a while, back in England, particularly in the 'Light And Sound' show, it seemed XTC were getting bored with their songs, but now they seem to have got back into their stride. Maybe it's the challenges of writing over new audiences, maybe it's the addition of a couple of new songs, 'Hearse' and 'Mantis Dancing' (the Swindon version of Saturday Night Fever)."

Sheila, you're supposed to be working, not lying back and enjoying it. The other journa...
Fresh meat is a draw - a couple of XTC's Barry Andrews's organ gives up the ghost, splitting into the set and Energy. The Italian mod is borrowed from PFM after they've made some changes to their set - they've added some new elements to the band, and Barry's adding a new dimension to the song. Their troubles don't end there either - the guitars are sitting on the floor, and they've been playing for a long time. Barry is followed by a moronic hippie who steals directly in front of him, alternately swanning and blowing smoke rings in his face!

As usual, the sound problems are a lot less obvious to the uninitiated audience than the group might think, but it inevitably affects the concentration, and by the end, it's all looking pretty phoned off. They stamp offstage and slam the dressing room door. The crowd yells for an encore, but the door stays shut.

We wait for a discreet interval before returning in. When we do, the scene is remarkably peaceful - the tempers have cooled down, and the storm has blown over. While the group themselves are drinking tonic water and T-Up, an obnoxious 'punk' in a boiler suit held together with safety pins is helping himself to their beer. It's not a good idea, he remarks as he demolishes his third bottle.

"Barry," says Terry Chapman by the window, "next time we'll make sure they take their own beer." He appears not to notice the punk. I'm reminded of something that Barry once told me about people using the group's T-Up the wrong way around. "I'm always surprised," he says. "But I suppose we've had our troubles, you know." He adds that he's now thinking about having his hair cut off. He seems to be in a good mood today. We're playing at the Marquee in London tonight, but he's not sure what to expect. "I don't know," he says. "It could go either way."
ONE THIRTY am on the Saturday morning of May 27 and the local radio DJ questioned Jacques Burnel on the Strangers' Friday night gig at Glasgow's Apollo, soon to be a Mecca for all high schoolers.

"Well, we had two and a half hours worth of gear damaged. Half our road crew resigned. All the bouncers were outside waiting for us after the gig - we had to be escorted from the place by police - yes it was alright...

Friday saw a sell out house full of the hard-burned punks who had to suffer and I mean suffer the usual levels of Apollo stewards' (very skilled) efficiency. Midway through a long Hugh Orwell directed his wrath and some spotlights onto the monkey-suits, while Burnel dropped his beloved bass and fell onto a bouncer and his prey. Plato flew, although a few minutes later Burnel reappeared, his injury being the rebranching and bleeding scars on his already motor-biker mauled hands.

At this point, the bouncers simply disappeared, leaving the stage to be invaded twice. Thanks to a minority of rioters in the crowd, approximately 1.250 worth of damage was done, and one of the crew was nearly killed by a flaming mike-stand. After what appeared to be a conversion, the crowd (a pyramid) surrounded and yanked pushed more than a few kids of the 10 foot stage. The sight of these young kids lying in a heap at the foot of the stage was not pleasant. Neither was the band's exit from the theatre. Police appeared to escort the band to waiting cars. Outside around 30 punks who, because the band had been threatened their machines by criticizing them in front of their paying victims, were after blood.

If the police had been the cavalry on Friday they were definitely the infantry on Saturday night, when, after an incident at the band's hotel, Jet Black and J. J. Burnel were arrested and charged with breach of the peace and obstruction respectively. These two invisible boy next-door types were held in the cells while a London lawyer pleaded an Edinburgh lawyer who finally released a Glasgow lawyer. The two boys were released on bail and proceeded to a Sunday church service. Their case is likely to be passed on to a higher judicial level as they will be continued in a few months.

The second gig at the Apollo on Sunday was preceded by 30 or so bouncers marching into the Strangers' dressing room to have a meeting with the band, who told them that they appreciated the difficulties of the job but could not pay for their duties a little less heavily. A very cosy little date it was, but this could hardly be called useful for the band's morale.

Despite no trouble during the gig, any incitement to riot, the bouncers, a few of whom were decidedly worse for wear of nocturnal boozing, returned to the dressing room and in a most threatening manner threatened the band letting them know what would be waiting for them outside. These animals proceeded to spout and pour beer over the band's car while at the same time attempting to overturn it by rocking it from side to side. Back inside the two members of the band who had been arrested the night before refused to call 'police'. Although Hugh Orwell who has been beaten up by bouncers before thought it advisable. Principles were stuck to and outside more than one concerned fan called the coppers. The band then dashed to their cars while police had been informed by the locals at bay. Heavy was the word.

On a final note of interest, the new rap album on the tour was characterised by an incident at the Ritz which featured the 'Rats and Northies' with its handy Turgeon tail in the middle curling distinctly dangerously, almost turned inwards, before the band's legs. Could this be an omens, or a sign of the end?

The soundtrack for that hot weekend in Glasgow was definitely a

Will he be rich?

Will he be rich?

CREATING OFF extra profits from films by releasing soundtrack albums can be a very lucrative business as a glance at last week's album chart illustrates, with Saturday Night Fever' and the 'Star' the latest to top charts of this high premium.

Of the above mentioned are really more than compilation albums of disco tracks. Film names tend to persistent and successful, though sometimes more peripherally interesting.

Colin Towns is the keyboard player in the Ian Gillan Band (who are big in Japan) and was responsible for the excellent soundtrack of the recent Anglo-Canadian movie 'Hair', 'Fame', 'Full Circle'.

Townes, to his credit, doesn't just do albums quite as rich as the渗透 of 'The Star' and 'Saturday Night Fever'.

I keep having the word 'pigsty' rung through my head... I hear 'We got a little money in the end. But I was pretty hard up before that I don't anyway'.

Townes was approached about doing the film after his 'Fame', the producer of 'Full Circle' had a meeting with Towns' publisher. Three hours of studio time was allocated to come up with a theme song.

"I thought up the melody for the demo - which later became the central theme for the film - on the train to the studio. I wrote in a minute, the result of a few minutes with a pianist friend...

"With only the script to go, I composed the entire score and Fertman, who had never played the piano, said that point - used the soundtrack and the script to get money put behind the film (from Canada.)

The Gillan band works on a flexible enough framework to give Towns the freedom to work on these projects - but he says, "If it came to a decision between doing a film like that and the band, the band would come first."

TOY TOWN

A FEW tabs about that enigmatic 'fourth' Plastic Bertrand...

"Well I don't know that his real name was...

And he got the nickname 'Plastic' because his sound was a bit more..."
THE ROLLING STONES

THIS SIDE MISS YOU

THAT SIDE FARAWAY EYES

IT'S LIMITED - IT'S 12 INCHES - AND IT'S SPECIAL

NEW AND EXTREMELY LIMITED 12 INCH SINGLE ON ROLLING STONES RECORDS

12 EMI 2802
THE ROLLING STONES

IT'S LIMITED - IT'S 12 INCHES - AND IT'S PINK

NEW AND EXTREMELY LIMITED 12 INCH SINGLE ON ROLLING STONES RECORDS

12 EMI 2802
Ronnie Gurr sees a glorious future for four wild young Scots

EMBARRASSING isn't the word! An hour or so out of Edinburgh's Waverley Station and already my well primed travelling companions - three of the Skids - are launching into their rendition of Derek and Clive's last risque record.

In front of us lies London, three days in the studio laying down demos, a John Peel session, and an interview with me. As I said, embarrassing isn't the word. Ten minutes out of the station and we're at the hat to purchase some refreshment for the journey. As the alcohol hits a set the producer interview situation is forgotten.

Gutter

Over a cream cake and ranked HR cheese sandwiches we discuss the meaning of life and the uncertainties.

But as we're wondering the Skids are a few-paced rock band who hail from Fife, Turner and others. They are Richard Jobson, vocalist, Bill Simpson, bass player, Stuart Adamson, drummer, and Stuart Bardo, guitarist. Oh, and they're the next big things. They started out years ago in a band called 'Tattoo'.

"We used to play Glenrothes and stuff like that," says Stuart Adamson. "I used to play rhythm and he (points to Bill Simpson) used to play bass."

As for the future, Stuart raving about something called punk rock. By July '77, Stuart and Bill had found a vocalist in Ballingry tearaway Richard Jobson, and had enlisted the services of 23-year-old married man, Tom Kellichan, who, after seeing an ad for a drummer in a band called the 'Punk Rock Band' forsook the brushes and snare of cymbal and kept.

In keeping with the times, the band adopted a new wave moniker. Tom Kellichan became Steve Cologne. Bill transmuted into Alex Ploce. Tom added Bomb and Richard was Joey. The band, now without 'Martyr of Deaf', had visions of walking on stage with a sword, dressed in a cape. Richard admitted:

"These zorra-like delusions of grandeur never materialised and the band settled for the Skids, and began sporting black and white military togs, tips the lot."

The music, which now seems to be a source of amusement, was with a couple of exceptions, just a source of proletarian gutter philosophy and was described by no less luminaries than Jean Jacques Burnel as 'silly'.

Their songs are now superbly crafted pieces which you will be hearing more of. They have just signed a record deal with Virgin, who for an advance of around £20,000 would receive between live and eight albums during the next five to 10 years. As I wrote in RM a few months back, the Skids ideas are to say the least, ample and overwhelming.

But isn't Stuart afraid of running short of ideas?

"Now" he replies, "there's too many things to steal from I'm not ashamed to say that or admits that I steal riffs, but I think that you can steal and still be original!"

Chutzpah

As for the live show, the title to look out for is 'Of One Skin', 'Call On Sound' (an apt description for their often chordless songs). 'Lament', 'Hope And Glory', 'Calling The Tune', 'Blowin' Up My Mind', 'Reasons' and 'Fool's Paradise'. Amongst the Skids sound is the Kinks sound stale. The kitchen is also an active ingredient in a Skids kitchen the Skids.

We have to produce a Skids, which is a source of amusement.
Not the one in the middle, that's TIM TOLFF. Here he talks to Mickie Most (the one on the right, dummy) and TOTP's producer, Robin Nash.

MICKIE MOST'S eyes scan his liver and bacon with laconic disdain. He sort of half-lidded look one nearly imagines he must practice in front of his very expensive mirror, in his very expensive bedroom every night. Robin Nash, 31, leading to devaluate his meal with rather more enthusiasm. He looks tall, pale, and bony uncl. Both are courteous, articulate, and rasping to other people, who describe them as music industry, incredibly powerful. So much so, in fact, that most of the music PR industry would rather lose a limb than upset him.

Most is better known, half because of this, half because he is a record producer - he claims to have had a record in the Top 50 every week for the last two years - and half because of his Mr. Naughty spot on the new 'Front Show' programme.

Before him the sort of media excitement that it would be hard to imagine anywhere else in the world. Most is also responsible for 'Revolver', mostly by many to be the best Top 50 programme of the last decade. And he used to be a band leader on London Weekend TV, via his ATP periodicity, the legendary R&B. Most is more the R&B than the R&B - Most tells me that he's probably better known for 'Revolver' than for his record business, which is the producer of BCC's 'Jive'.

Most has precious little to say in defence of his new programme, which it is more memorable than his rival, mainly because TOTP is a topical new programme. Most has precious little to say in 'Revolver', the more powerful than his rival. Most has precious little to say in 'Revolver', the more powerful than his rival.

'The programme will run on a weekly basis and be presented by Robin Nash. The format will be 'Revolver' - but to be fair, this is how to present a programme as a businessman's respect for a format. The admission between the two.

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'The programme will run on a weekly basis and be presented by Robin Nash. The format will be 'Revolver' - but to be fair, this is how to present a programme as a businessman's respect for a format. The admission between the two.
One obvious plus for 'Revolver' over TOTP is that Revolver bands have an independent life outside. This simply isn't ever going to happen on TOTP. No one could ever be bothered. No one really wants to live bands on that programme. TOTP would be: 'chance, chaos.'

Technical note. Most bands that appear in the studio choir a backing vocal part. These are not exactly unheard of, however, for artists to swap the live lap for a lap of the original thing when the Madeleines Union man is looking. This might explain why some bands seem incredibly adept at creating a TOTP track record with their voices.

Dispite the unanswerable success of TOTP, one would imagine the show is simply as that. The most successful table, that's not going to kill it. I asked which made me think that the lead back-and-we did that on the programme, as simple as that. She's not exactly uninteresting because she's got a huge audience. (She also doesn't do much for Nash.)

This is the version of the Wings, who don't have a real audience. They don't have a real audience. Love and Money. The Grey Whistle Test. In fact, there's been an attempt to get such a programme on the screen for years. I have said for a long time that TOTP should play at half an hour and that back-to-back with it we should try to do something every two weeks a new release programme I'd call the Soul Train in this country.

So back-to-back television, incidentally, is a concept that has been used very successfully in America over the past couple of years. It involves putting two programmes together with the same sort of theme together as that keep your audience's attention. Two programmes, two music programmes together.

Is TOTP or 'Arms and 'Arms of the Soul Train in this country. There's been a lot of talk about this. Nash clearly is a very ambitious man. He's not uninteresting, but he's not quite as uninteresting as, say, Paul Young, who is usually seen automatically, and John Peel is usually there automatically, and John Peel is usually there. But Nash at least recognizes the need for something in between of two or the far older Grey Whistle Test. In fact, they've been trying to get such a programme on the screen for years. I have said for a long time that TOTP should play at half an hour and that back-to-back with it we should try to do something every two weeks a new release programme, I'd call it the Soul Train in this country.

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I treasured Mick Jagger's autograph with fan, position...
A direct hit
Mr Wayne!

JEFF WAYNE [VARIOUS ARTS- ENTS]: "War Of The Worlds" (CBS 00000)

GENERALLY speaking, the major trouble with story-telling albums is that in sheer length they prove a formidable task for all but the dedicated. Not so with this "War Of The Worlds" compilation. A double album in three parts, four sides of Richard Burton. Four sides of sheer excellence - first time round anyway. Perhaps it's the kind of album that comes on the second or third hearing. Happily, I'm still astounded.

Jeff Wayne was a bit of an enigma - I'd heard the name but couldn't place it. Oddly the note said Jeff Wayne was born in New York, but lives in central London. He is responsible for having written one of the bestselling pop hits in recent years. His million-selling album, the list is endless. Jeff's own cut in 1973, was centre of the composing, producing, arranging and conducting. The "War Of The Worlds" is probably the most famous of his scores, from its original New York broadcast in 1938.

The music of "War Of The Worlds" is far more than just a good story, it is a richly scored, often emotional soundtrack for the tale. Jeff Wayne has managed to create an atmosphere of fear and suspense that is both entertaining and thought-provoking. The haunting music is at times eerie and mysterious, perfectly complementing the story of the Martian invasion. The use of electronic and orchestral elements adds depth and layering to the overall sound, making it a truly immersive experience.

The story itself is a classic tale of science fiction, exploring themes such as the impact of technology on society, the power of fear, and the possibilities of invasion. The characters are well-developed, with Richard Burton delivering a compelling performance as the narrator. The use of dialogue and narration is masterfully blended with the music, creating a cohesive and captivating narrative.

Overall, "War Of The Worlds" is a timeless masterpiece that continues to resonate with audiences today. It is a testament to Jeff Wayne's talent as a composer and storyteller, and a reminder of the power of music to bring stories to life.
DEAD FINGERS TALK

first album

'STORM THE REALITY STUDIOS'

"It's a remarkable achievement"
— C.B. Melody Maker

"The whole album is essential listening
— a band of many talents."
**** Kelly Pike  Sounds
**ALBUMS**

**BRUCE SPRINGSTEEN: All the way**

**ROOT BOY SLIM & THE RIFF CHANCE BAND: VETTES (U.S. Import Warner Bros. HS 3149)**

You can imagine it can’t happen in your living room down the street or in your car. It can’t happen in your car, but it can happen in your mind. Root Boy Slim & The Riff Chance Band are the best part of a whole lot of new music that’s happening. It’s the kind of music that makes you feel like you’re a part of something special.

The albums are all in the style of the oldies, but they’re not quite the same. They’re not as polished, but they’re still very good. The Riff Chance Band is a great band, and they know how to make music that sounds good.

**FIVE HAND REEL: Earl O'Malley (RCA PL 4010)**

Although perhaps not to the taste of 10 per cent of the country, who are Peckers! — I’m sure there are some unfilthful souls out there who would love this. The album opens with a montel interpretation of Burns’ ‘My Love Is Like A Red, Red Rose,’ which brought a tear to my wooden eye.

Side two opens with ‘The Song Of The Sea’ and ‘The Home Of The Brave’ — some interesting songs, but not as powerful as ‘Red Rose’. There are some other songs on the album that stand out, but overall it’s a good listen.

**FREEDOM COME ALL: Too old to be polite**

As Exposure waltzed into the grey of dawn, the sun rose and the clouds receded. As Exposure was the first band to emerge after the collapse of brilliant.com, it’s happened to me to have my shadows and snows some temporary.

Nothing as easy-going as a good laugh. As Exposure waltzed into the grey of dawn, the sun rose and the clouds receded. As Exposure was the first band to emerge after the collapse of brilliant.com, it’s happened to me to have my shadows and snows some temporary.

Home Sweet Home: ‘The way you make me feel!’

A winnie-tingle about a couple who’s been dating a very long time, and they’re about to go on their first date. It’s a sweet, sentimental song that doesn’t come across very well.

More successful is D.L.Y. where piano and strings are replaced by a few other instruments, including the Roomtown Bats, the Bette Williams, and the Draghills All Stars. Power isn’t very good.

**SEALS & CROFTS: ‘Take It Home’ (Katy’s) (Warner Bros. HS 3115)**

On these hot summer nights, you can’t get to sleep, and you can’t even think about it. So you stay up and listen to this album. It’ll have you thinking about it for a while.

But it will suit all the same kind of people who like to keep you on your toes. It’s got some good songs, some not so good. For instance, in ‘Wonderful Day’ the piano is too loud.

**BRUCE SPRINGSTEEN: ‘The Edge Of Town’ (CBS 3004)**

Bruce Springsteen was always a fascinating figure. Icaasette player and Sex Change Band member, he led a life in the backstreet, did, when the sun was all that’s left. I can’t believe it. I’ve been away so long, I’m not sure what happened.

Darkness On The Edge Of Town is a slightly more laid back affair than Lebon’s. And while it’s more laid back, it’s still good. The album has its moments, but overall it’s not up to the standards of Darkness On The Edge Of Town.

The Edge Of Town is an album that lives up to its name. It’s dark, it’s moody, and it’s a real pleasure to listen to. The only problem is that it’s a little too long. But overall it’s an excellent album. For the fans of Darkness On The Edge Of Town, this is a must-listen album. For everyone else, it’s a great album to start with.

TIGHTS: More than just a Band

It’s hard for me to sum up this album in just a few words. It’s a great album, full of brilliant songs. The only problem is that it’s a little too long. But overall it’s an excellent album. For the fans of Darkness On The Edge Of Town, this is a must-listen album. For everyone else, it’s a great album to start with.

KISS: ‘Double Platinum’ (Casablanca CALD 5005)

There’s more to this album than meets the eye. The whole thing is quite a bit more laid back. It’s not as good as Darkness On The Edge Of Town, but it’s still good. The album has its moments, but overall it’s not up to the standards of Darkness On The Edge Of Town. But it’s still a good album, and it’s a pleasure to listen to.

Through a ‘损害’, ‘Night And Day’ and ‘Midnight Blue’ with barely a pause to draw breath or change Pucks. If I don’t love Simon & Garfunkel, I’ll love the real thing, thank you, not this high-brow fancy. The words are very pretty and all, but the melody is weak. The whole production lacked all the kind of passion that could be put into a song, particularly, before the song was over.

The Edge Of Town is the album that made Springsteen a star. It’s a great album, full of brilliant songs. The only problem is that it’s a little too long. But overall it’s an excellent album. For the fans of Darkness On The Edge Of Town, this is a must-listen album. For everyone else, it’s a great album to start with.

**DAN HILL: ‘Dan Hill’ (20th Century F 5053)**

The singing jock’s only just beginning to show the power of his voice. His power and his passion are evident in the songs on this album. His voice is powerful and he can really put his heart into a song. He’s a great singer, and he’s got a great voice. His voice is deep and rich, and he can really project his emotions into a song. He’s a great singer, and he’s got a great voice. His voice is deep and rich, and he can really project his emotions into a song. He’s a great singer, and he’s got a great voice.

**PETER GABRIEL: ‘Intruder’ (Geffen G 4010)**

Sitting out in the sun between the holidays and the real world, I can’t help but listen to this album. It’s a great album, full of brilliant songs. The only problem is that it’s a little too long. But overall it’s an excellent album. For the fans of Darkness On The Edge Of Town, this is a must-listen album. For everyone else, it’s a great album to start with.

**TIMES WHEN MAN TURNED TO MONOCROME**

Bruce Springsteen's 'Darkness on the Edge of Town' is perhaps the most influential album of the late 1970s. It marked a shift in the band's sound, moving away from the raw punk edge of 'The Wild, The Innocent & The E Street Shuffle' towards a more polished, arena-ready approach. The album features a mix of hard rock and folk-influenced ballads, with Springsteen's lyrics focusing on themes of alienation, disillusionment and the search for meaning.

Tracks like 'Prove It All Night' and 'Thundercrack' showcase Springsteen's mature songwriting, while 'The Promised Land' and 'Blinded By The Night' demonstrate his ability to adapt his sound to different styles. The album also includes some of Springsteen's most iconic songs, such as 'Born To Run' and 'Badlands'.

Despite some initial critical and commercial resistance, 'Darkness on the Edge of Town' eventually proved to be a massive success, cementing Springsteen's place as one of the most influential artists of his generation. It remains a cornerstone of rock music history, influencing countless bands and musicians over the years.
I've tried many exercises, but none of them have helped me.

Susan, Liverpool

As the breasts are made-up of fat plus a certain amount of supporting tissue but have no muscles, basic exercises don't make any appreciable difference in the size and shape of your bust. Classic examples like the bending your elbows, clasping your hands in front of your head and pushing and pulling a deep breath, lifting your torso up but not out, simply strengthens your pectoral muscles and may improve your posture. If you're overweight, cutting down on stodge and resting in the energetic will make you feel better, but you have to lose a lot of excess fat to make any mark on your bust.

So opt for a course of exercises which will help improve your posture and make a difference in the way you look and the way you feel too. You won't appear quite so weighed down if you make a determined effort to sit up straight and hold your shoulders back when you walk. Take small exercises to improve your department by walking around with a pile of Booxes on your head in the privacy of your own room. It may sound silly - but it works.

Once you can stand tall you'll feel much more confident. The secret of your bust is to be prepared, be prepared, and how attractive many men find well-endowed ladies like yourself.

My boobs are too big

Bloody old blackheads

I AM 21 years old with a spot and blackhead problem. Since I was 15 I've had a mass of continuous blackheads which is impossible to get rid of even when picked out. They reappear a couple of days later.

I've tried all kinds of creams and lotions which only seem to dry up the skin or cause it to look oily. Will they reduce in number or go away when I get older - or do I have to live with them forever?

Live, Eaton

You don't have to live with them forever. Instead of applying ointments and lotions which can only help to dry out the skin or cause it to look oily, try removing the spots by sparingly applying all the following bases and rinsing them off with tap water instead of any other water:

- If you've got oily skin - use a lemon juice and olive oil mixture.
- If you've got dry skin - use a mixture of lemon juice and butterfat.
- If you've got all kinds of skin - use a mixture of lemon juice and a little olive oil.

I've removed my blackheads in about fifteen days and you too can do it if you use the above bases with a little patience and skill.

My dollars may be spent but I'll continue the above methods until they're all removed.

P.B.
ACROSS
1 Character in Darts single (3,4,3,4,4)
10 Electric Warrior (5)
11 They recently put the lights out (1,1,1,1,1)
12 Sh 5 Down, Multi-Colour DJ (4,7)
14 Tod Rundgren's group (6)
15 Former Monkee who formed The First National Band (7)
18 Former Mother of Invention who now Lives In The Dead Of Night (5,6)
21 What Bowie wanted us to be just one day (5)
22 1966, hit for former Manfred Mann singer Paul Jones (4,4)
24 Gladys Knight's back up group (4)
25 Fowley or Weston (3)
26 Black and White Strangers single (4,4,4)
29 Stewart or Cooper (2)
31 He was featured in 5 Down (5)
32 The Beach Boys Vibration (4)
33 They have just sold a Farewell To Kings (4)
35 Linda Ronstadt got a Tumbling Line (4)
36 Phil Ochs commised, 1965 hit for Joan Baez (5,3,3,7)

DOWN
1 Easter Down hit (7,3,5)
2 They wanted to stay just one more night (6,5)
3 Status Quo frontman (5)
4 Ron or Russell (4)
5 See 12 Across
6 1971, debut hit for 19 Down (4,4)
7 1976, hit for 15 across (3)
8 Generation X Frontman (4)
9 Animated Moppets (6,3)
10 Had minor single success in 1978 with Klu Klux Klan (5,5)
16 1976, Stomu Yamashta LP made in association with Steve Winwood (2)
17 The weight of Free sides (3)
19 Mr John formerly Dwight (5)
20 They can take the blame for starting Night Fever epidemic (3,4)
23 The Small Faces Sunday (4)
25 1977, Beatles soundtracks (6)
27 Composer of such classics as "Twistin' the Night Away and Another Saturday Night" (5)
28 Stevie Wonder's Duke (3)
30 Andy McKay was in search of Eddie (4)
34 Pere... (4)

LAST WEEK'S SOLUTION

DOWN: 1 Goo Goo Gabaagagi, 3 Vincee, 4 Nine, 5 In The 5 La Belle Epoque, 6 Yesterday Once More, 8 Yard, 10 Affie, 11 Summertime, 13 Lovely, 14 M. Baker, 17 Haston, 26 Sha Na Na, 28 Anna, 29 Jim, 31 Day.
Now is the time to dig up some of your pet loves and hates, your fears and passions, your lusts and loathings. Mailman reveals the shocking truth behind Elvis and the...

Dear Devotee,

Give me a break! I'm not in the mood for your babbling nonsense. You can't expect me to take this drivel seriously. Devoted fan.

Respectfully,

Mailman

PS: I'm not a fan of Elvis, but I have to admit that he was a talented musician. I prefer classical music myself. But hey, to each their own. Right, off to get my coffee. Sign-off.
EVERY MINUTE COUNTS
IN REAL LIFE
Released 9th June.
FIRST ALBUM BY MAGAZINE.
Out now on Virgin Records V2100
IT'S A FAMILY AFFAIR

ROBIN SMITH joins Genesis, their wives and offspring for a jaunt across the Channel to catch the band in the middle of their world tour.

RUTHERFORD'S GOT tummy troubles again. His body's been so plugged full of antibiotics that his eyes are half closed like a weary sheepdog. He ambles across the hotel reception and supports himself on a chair. One of the injections made him hallucinate so much that he thought the walls of his room were caving in around him.

But Mike is getting better, his skin has changed from yellow to a vibrant pink.

"I kept going to a restaurant when it was closed," he says. "I think that weakened me."

Here we all are in Paris, the scene for Genesis' live album 'Seconds Out'. Strong stomping ground on a world tour that must at times seem like a never ending voyage at sea, despite the lengthy breaks. But the band are happy, nestled in the bosoms of their families who they've brought on the road with them. They're even driving themselves to gigs, no fleets of monstrosous limousines, just a collection of hired cars. As the band gather in the foyer clutching their various offspring it begins to resemble a family outing. Then a relaxed little drive through the streets of Paris to the Palais de Sport.

"We played the abattoir here," says Phil Collins. "They were just converting it from a slaughterhouse and there was still sawdust on the floor. Paris is always good to us. It's very cultural here and the people are fiery. The hot summer tends to bring out their excitable Latin side."

Someone's locked the back gate, so the band can't get in. But eventually some harassed looking officials come to the rescue. Inside the Frogs are already excited and it's better than Napoleon's armistice.
Battle of Waterloo. Any celebrities picking their way through the audience are cheered as they take their seats. There seems to be a fair selection of heartthrob singers dressed in slacks and shorts, the audience wearing a variety of clothes, from suits to ties.

Backstage it resembles a family picnic as the kids and wives tuck into a selection of cold meats and soft drinks. Phil ambles casually around and his guitar don't appear to have been turned to water at the all-night task before him.

The band's laser show and marvellous new mirror effects have broken down. The mirrors can't be used because something went wrong.

The show starts with the laser show and mirror effects and talk to Genesis' manager. "It costs 25,000 dollars a day to put this show on the road," he says. "I calculate that we have a safe break even point and anything we make over that is gravy. I reckon we'll play to a million people on this tour, next time we go out of half the ticket price with a smaller show. There is a danger of becoming so big that you end up being a caricature of what you're trying to do, but Genesis have always handled things with finesse. We won't go overboard.

'Sometimes I think the music industry today is like those old Cecil B De Mille epics. Rock stars today are the same as film stars and receive just as much worship as in the old days.

'We've had offers for films, we've already done one but that was bad, terrible. I don't think rock films will ever be taken seriously. It doesn't allow you to fantasise you can't sit back and make up your own thoughts, things are constantly being suggested to you.'

The last Genesis afficionados have been cleared away and we walk out past the stage equipment guarded over by a dog that looks like a lethal rubber toed bulldog. A legion of equipment trucks are parked outside. The record company has laid on a plush reception at a Paris cafe, where they serve all manner of weird things.

God, there's not a sniff of decent British food and the waiters don't like it if you refuse the cuisine and ask for a plate of ham sandwiches, a bag of crisps and two bottles of Coke.

Mike's stomach is still playing up so he settles for an omelette. I ask him if they've got any special plans for Knebworth.

'Hang, well I can't really say anything, I want to keep the plates on what we're going to do for as long as possible. But no, I don't think we'll be having flying saucers on stage like the ELO.'

I have to admit that I feel bad about only doing one British date this year but you can't please all the people at all the time. We toured Europe last year so we felt it right to play there this year. But I'm not happy with the Knebworth bill, I mean what does the name Jefferson Starship really mean in Britain? I wish they could have had some more British bands on.

After this huge tour, lasting until November, the band will be taking it easy before starting work on a new record.

'I have no idea what's going to be on it, we'll spend some weeks basically mapping it out before going into the studio. The next single is 'Many Too Many', it's another romantic track. Tony and I have also done the soundtrack for the film 'The Shooters' but they seem to have dropped out music out with other duties.'

In a recent interview (a real masterpiece written by me, which is still available if you mail yourself to me dressed only in a suspenders belt)

I can't see that there's a background matters if you're planning to stop. With all this so called prejudice I think we've done very well.

Rutherford begins to reminisce.

'In the early days we signed a 10 year contract and our parents got us out of it because we were minors. Our first live show was exceedingly good value for money, six lights and some thin gauze curtain.

'Pause for some more treatment and then a cab back to the hotel where the kids are sleeping contentedly, knowing their dads have done a good job.'

Some money so he's taking action.

Payments in Genesis take place the same time each year, right after the seasons are growing, with the money they're owed being sent to the people who earned it. This he says, 'I'm sorry that there's got to be this bickering. I like his album.'

I leave Mike and Tony Banks to ponder over the failed laser and mirror effects and talk to Genesis' manager. "It costs 25,000 dollars a day to put this show on the road," he says. "I calculate that we have a safe break even point and anything we make over that is gravy. I reckon we'll play to a million people on this tour, next time we go out of half the ticket price with a smaller show. There is a danger of becoming so big that you end up being a caricature of what you're trying to do, but Genesis have always handled things with finesse. We won't go overboard.

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Could New Hearts be yet another Mickey Mouse group? KELLY PIKE hedges round the question

NEW HEARTS are not trendy. They don't wear black leather. They don't discuss what Jim Callaghan intends to do with the dole queue. They don't even look bored.

In fact, for a band inspired by being a Clash and like Pistols, they're a total disappointment in the degeneracy stakes. When they surfaced in the midst of the punk explosion, they were disgusting straight to the bondage merchants of the fashion, commercial London.

They stood aside in their clothes which blazers looking to the anarchists trying to asparte Bay City Rollers at a Butlins talent show, with resident lead-wailing Paine leading them into a cacophony of songs.

The results, the slaggings all in. Being different was only a way to be weird with it.

Not only did they look clean and wholesome, but they wore really over the top and sprang pop songs. Finally, on August 12, 1977, they compiled the ultimate sell-out; they aligned to a major record company, CBS. Since that day they have blown their credibility more times than Bob Geldof's opened his mouth.

Could you see Joe Strummer standing on the wall and introducing yourself to the world as the original Pop Group and introducing their album 'Love Is All'? Would the Sex Pistols have dressed their clothes of their manager's wife in a traditional Abbey Road style?

And who else would have thought the very first single under the mysterious title of 'Just Another Teenage Anthem' of the young band, a few months before the 'Pain Jane'. The choice of a name which is a swatch at the top of the cocktails, but Dave deliberates over the songs as he expands upon his theory of music. At the moment, Strummer tells us, 'we've just two days left to finish the record. We can see it, and we're proud of it, and we're proud of the fact that we got it done, and we're proud of the fact that we got it done.

The thing that makes the difference is the way that we've found the way of collaborating, the way that we've got to stick together, the way that we stick together. The White Stripes may have one another off-stage, but when they get up there to play, they're tight, they know one another inside out and none of what happens in their lives offstage matters. If they can do that, then that's the mark of a really great band.

The thing is that once you get some measure of success, you've got to better it all the time. You may have always wanted a hit record, you fight to get there, but when you do you just stop and say that it's over. You then want a hit album and another smash single because you've bought a flat and a car, and then spend all your time worrying whether you'll be able to keep them, whether you'll be in debt or not. It's just a vicious circle, and you're always just one step behind.

Oh yes, here it comes again, oh yes, time to pretend.

That's for True Love.

The clash is getting flustered; she has the attention of all the members of New Hearts, with her, and it's proving too much. The orders all come on stage to the kitchen, and we end up with a bizarre mixture of edible substances. At last all are four in one small arm, and it's time to introduce conversation over the mud of soup and the dizziness of glances. Ian and John are the two with the most to say.

The conversation gets off to a flying start with what must be the touchy subject between aspiring journalists and musicians - the money.

At one time nobody in the press liked us, we didn't fit into any of the new little categories at all. We weren't in the very first wave of punk bands, so we were trying to jump on the bandwagon, or so they said. Besides, by singing pop songs when everybody else was into heavy loud music, really back to the basics, well, Ian, eyes wide and eyebrows raised, "That was really coming or strangely.

He gives a sarcastic laugh.

NEW HEARTS are in a pragmatic mood. From left: Ian (vocals), Jamie (guitar), John (bass) and Dave (guitar).

"People were writing off as off when they had even seen us. We were getting a really strong reaction before we had played a handful of gigs; it seemed to be the New Hearts time.

"But now that pop has resurfaced again nobody must find themselves in a better position."

"Well, I should say the next single has about as much chance of being a hit as the way of being struck by lightning," ponders Jamie over his pancakes.

"No really," says John, "I think Ian's got a much better single on.

"Although, we were well pleased when 'Another Teenage Anthem' came out, we've progressed a long since then, we've got more stronger.

One big difference now is that we've got a drummer who can actually play, who the rest of us don't have to carry along." Jamie blushed Ian's comments. "Now we've got a lot more scope in the writing too, because we use more complicated ideas, and not to worry that we lose time half way through.

"Do you know," whispers John conspiratorially, "that I used to have to go to the drumkit on certain numbers and actually count Matt In!? But now we can develop, and try different approaches and styles because Jamie's ability.

By the sound of the New Hearts of late, that is exactly what they are doing, with more varied and adventurous songs being added to the set, and their recordings taking up instead of being a sore spot that in some way may destroy things by.
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Listen. We're about to make you an offer your ears (and your wallet) can't refuse.

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A classic Double Album with re-mixes of their very best and a great single 'Rock & Roll All Nite'. Plus - Free - a specially created Platinum Award Plaque dedicated to Kiss fans. The very best of Kiss crystallised in a unique package!
DAVID BOWIE plans the first day of his 'Major City' tour at Newcastle City Hall on Wednesday.

GERRY RAFFERTY goes out on his first solo tour following the success of the album 'City To City'. This week he'll be playing at Newcastle City Hall (Thursday), Sheffield City Hall (Friday), Manchester Apollo (Saturday), London Theatre Royal (Sunday), Birmingham Hippodrome (Monday) and Bristol City Hall (Wednesday).

X-RAY SPEX play three dates this week at Cambridge Corn Exchange (Friday), Liverpool Empire (Saturday) and Cardiff Top Rank (Tuesday).

The ONLY ones are back on the road to promote their debut album. They're at Manchester Polytechnic (Thursdays), Dudley J.P.'s (Friday), Croydon Greyhound (Saturday), Cambridge Empire (Sunday) and Reading Festival (Monday and Thursday). For more information on this tour and tickets contact the tour offices.

PROMOTING their new single 'Get Up and Feel Yourself Go', THE JAM have added more dates to their Casual Friday tour. The IAN GILLIAN BAND, just back from Japan and Australia, have three nights at the Marquee Club, Wardour Street on Monday, Tuesday and Thursday. For more information contact the tour offices.

LINDSTAFNE headline an All Nite Noise concert at Wembley Conference Centre on Sunday also featuring BILL ODDI.

DAVID BOWIE returns to the stage at Newcastle City Hall on Wednesday.

MIKE PALIN and TERRY JONES, DAVE ALLEN and LARRY ADLER.

The MOVIES will be playing Bristol Granary (Thursday), Oxford Westminster College (Friday), Portsmouth Polyfrock Society (Saturday) and Sheffield University (Tuesday).

STILL FUSE have set up some gigs in the provinces following their tour. They'll be in Bristol and Staines (Thursday), Liverpool Eric's (Friday), Manchester Mayflower (Saturday), Newcastle New Tyne Theatre (Sunday) and Doncaster Outback (Monday).

SUZI QUARTO plays Waterside Grand Pavilion (Friday), St Albans Stratford, University Saturday, Reading Civic Theatre (Sunday), Douglas Palace, Ede Monday, Manchester Times Theatre (Tuesday) at the Portsmouth Local (Wednesday). For more information contact the tour offices.

GEORGE THOROGOOD and THE DESTROYERS play Dingwalls (Tuesday) and THE BOYFRIENDS are a Croydon Greyhound (Wednesday).
FROM PAGE 35

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AIRPORT
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The new hit single
from the new album
APPROVED BY THE MOTORS
Adolescent Sex

"Their music is as riveting as their stage presence, multiple shockwaves bashing the audience, depth-charged us into wild applause."

Paul Chatterton—SOUNDS

"Since Japan's 'Adolescent Sex' came into my life it has scarcely been off my turntable. By the time it was finally scraped off, both me and the stereo began to suffer withdrawal symptoms. It has graduated to a five star work of art, and for a debut release from a band it's a masterpiece."

Kelly Pike—RECORD MIRROR

"The band, you see, played remarkably well - in fact I found them a darn sight better than Blue Oyster Cult."

"Certainly, I reckon that the band's premier album 'Adolescent Sex', is by far the most interesting debut release from a British band so far this year."

Geoff Barton—SOUNDS
The pulse grows firm in the park

STEEL PULSE: euphoric mood

Fear the Reaper but by then it all seemed too late. There was too much to have been so many things we could have done. They were gone. The only thing we could do was to smile at the end. The only thing we could do was to realize that we had been defeated.

STEEL PULSE: ephorric mood

I have seen the future, and it is not what I expected. I have seen the future, and it is not what I expected. I have seen the future, and it is not what I expected.

The Rock Garden, London

A NIGHT at the Rock Garden is an ordeal. A place where the music is so loud that you can't see the walls. The walls are so smothered in sound that you can't even hear the people talking. It's a place where you can't even hear the people talking. It's a place where you can't even hear the people talking.

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ELO: Wembley Arena, London

THE FIRST 10,000 earings privileged enough to catch the Electric Light Orchestra — including two slightly-higher-than-mortals members of "royalty" also present — were left in no doubt that their brand of classical magnum done indeed inhabit a plane slightly higher than the terrestrial on their return to Britain last week.

Underneath the echoing sounds of a flying saucer come to land — a concept conceived in the 1950s and likely to remain with us until we are visited, perhaps even annihilated, by creatures which are not man — the mortal, expression of the world's righthand and most successful group at this moment in time demonstrated that it was indeed possible to recreate some of the studio magic that is ELO alive.

But only just.
The last time they trod the boards in Britain it was to record acclaim and moderate applause. Since then they have unleashed on the world a store of high art musical product quite the equal of any of the earth's mineral resources, or at least.

Here, indeed, benefits from such discovery.

Brum rock adds flash

ELO, you understand, don't trip, dash or run onto the stage to be greeted by a forest of waving hands. They appear, like a breathtaking scene from an early episode of 'Dr. Who'. Seven immobile members, living breathing humans are later assured, clad for the most part in white. Even their instruments...

... a lighting gantry, cunningly disguised as the top of the aforementioned saucer, rises, holding the group in a sea of green pencil beams. The group themselves rise through the floor, thereafter adopting the appearance of a conventional rock combo. No ropes are visible.

... That's just the beginning.

The first song is 'Inoa the City', tasty, stunning — if indeed that is not a contradiction in terms — played by 'Twist to Silence' and 'S. Gorado'. Then, when driven, their words are heard. "ELO, this seems to work and the applause is enormous..."

So out, so good. Already they're less like aliens landing and more like a rock group with good tunes and very expensive equipment. This notion is further confirmed by a cello "solo" — a electronic quasi-clasical prelude to a violin solo which follows. Lasers dance (don't always dance!) on an average-size screen behind drawing pretty flowers and what looks suspiciously like the logo for Nissi cigarette papers.

At this point the system almost breaks down. Stripped to the bones ELO are a dazzling rock group with one splendid difference — their mastery of electronic strings. Given a wall-to-wall home stereo the effect of their music can be extremely pleasing. However, their on stage recreation — given their production for low-key and perfect presentation — will inevitably reveal flaws not normally evident when Nilus Costamans whip up mushroom of rock 'n roll forecast.

With 'Telephone Line' and 'Rockarts', one a pretty tune, the other a sublime fantasy, there is frantick sawing of string instruments, some excellent singing and an air of near-perfection. Near because all that hangs together in a wall of synthesized sound.

For 'Wild West Hero', actually introduced for a change. Jeff Lynne starts off like a folk singer before he's rescued by the massed strings. Then 'Strange Magic', almost but not quite there. ELO are human. This worthy trait is emphasized in one stunning gesture of group/sound empathy. Jeff Lynne throws a tambourine into the rows of dazed humans. It is noticed, with some surprise, that its landing does not unleash a megasonic explosion of sound.

More hits follow, augmented by clapping in approved unison. The first encore is 'Living Thing'.

ANYTHING you can do, we can do bigger. Part of the 117,000 of trappings featured in ELO's new show...two subtiles cracking uncertainty upwards to the stage like nervous light 

OOPS!...to place. And, after a staggeringly corny elaboration to the audience to "get on your feet and put your hands in the air", they play 'Roll Over Beethoven'. It is both long and highly enjoyable. ELO then sink below our line of vision as the lower klatches are fastened down.

Pleasingly a space-like rumble greases the audience's exodus.

To pick flaws in a stage presentation is as absurd as picking at what offered by ELO is tantamount to potpourri. Tickets were like gold dust and the large crowd clapped and charted with the precision that is Wembley's trademark.

Yet the run through of their greatest hits, at no matter what rate, added no new dimensions to the memoirs recorded talent of the group. The latest deflated the magic, cracked the illusion. There was nothing to take place.

To present the genius — and incidentally provide the Next Big Thing — I'd rather ELO dropped the appearances and moved into the field of sight and recorded sound presentation. Leader, but not live is the only part of the ELO experience missing from the home stereo.

JOHN NIEARLAW

OUT NOW!

THE LURKERS: FULHAM FALLOUT

FIRST ALBUM

FULHAM FALLOUT

BEGA 2

INCLUDES: I'M ON HEAT, THEN I KISS ED HER, TOTAL WAR, TELL HER (HERO) + 10 TO OTHER TORNADOES

'THE ENERGY FLOWS FROM START TO FINISH ... GLORIOUS STUFF'

ZIGZAG JUNE '78

on BEGGSARS BANQUET Available from Island/EMI ASK TO HEAR IT IN YOUR RECORD STORE
NEIL YOUNG
The Boarding House, San Francisco

OUTSIDE THE Boarding House two Wally Holder caracoles were per- forming, but for the first time in the street while fans swarmed around the doors, waiting for Neil Young. They were not patient and rich but enough to pay up to 70 tickets to see one of rock and roll's recent rare performances.

The Boarding House is a tiny club in some financial district of San Francisco, but the fact that it regularly presents the more interesting of the current American artists from George Thorogood to Captain Beefheart. To help show off the new album and to promote it, Neil Young agreed to play two shows a night for the next few days at his official gig quite a while.

The club is decked with a piano, three acoustic guitars and three wooden music prints, the kind that attract tourists from the freeways into depressed reservations to buy jewellery and maps.

Neil walks on in a string of six hair-chopped as on the 'Sials Ant Stars' cover, safari jacket, and pants blue, and blue trousers looking like like the drunken ac's of a rock band.

The crowd, which is distinguish by the fact that it is new, was still waiting when Young took it in his stride. He had just straightened into a new song about Indian massacres, alive, but with special centers, that is as much as to say with a special kind of music. A couple of times he apologizes for writing all the way through a whole new song, but the key, but like one of those choruses says, 'This is the way it is.'

There's a powerful story about his divorce and he's already one, one, one little, one little, isn't it then.

Another new song is from the album 'Ambulance Blues' he annnounced on his new record, all that seems to be about is his famous friends and the electric guitars, he went on to announce his absence on this first night. "They were poisoned with selection, they have no climate," he went on to say. They were in the line form, like park bench music to the night. 'The Road's End' also, glad you did, Neil.

Other new songs were from the album 'Doctor Eyes'. As long as we can sail away, the band can sail away. MARK COOPER

THE PIRATES / THE VALVES /...
DJs/Club managers

Record Mirror is compiling a guide to discos in Britain. Please fill in the details below and send back to Alf Martin, Record Mirror, 40 Long Acre, London WC2E 9JT, as soon as possible.

ADDRESS OF VENUE:

CAPACITY:

REGULAR DJ(s):

KIND OF MUSIC PLAYED/SPECIAL NIGHTS:

LIVE MUSIC:

ADMISSION PRICES:

AGE RESTRICTIONS:

DRESS RESTRICTIONS:

OPENING / CLOSING TIMES:

DRINKS:

FOOD:

CLUB SOUND SYSTEM:

OTHER ATTRACTIONS / SUGGESTIONS:

NAME:

ADDRESS:

PHONE NO.
A TASTE OF HONEY: quirky

NEW SPINS

DISCO NEWS

HOT FUN

BANK HOLIDAY Monday will see a benefit funfair in the grounds of Sandown Park, Windsor, in aid of the Marine Rescue Society. Entry is free, with the proceeds going to the charity. For further information, contact the Society on 01753 594630.

JOY XOY

JIM KERRAW (TheSeddon) knows not only jazz but also reggae and funk, and he anchors the “Listen and Learn” section here every Wednesday. He’ll be presenting a selection of music that’s sure to please all fans of the genre.

DISCO DATES

WEDNESDAY (7) Mike Allen is Capital Radio’s resident DJ at the London’s Lido Club, when the Doors meet in Lisbon Palace Hotel in New Cross, London. The DJ will also be promoting at Robin Club, Bedford. Check out his regular slot on Capital Radio, every Wednesday night.

VENDREDI (8) Preparations are well underway for the annual Summer Ball, organized by the Ramsgate Chamber of Commerce, at the Grand Hotel, Ramsgate. Tickets are available from the Chamber office, 01843 232222.

SATURDAY (9) The Jazz Band is performing at the Royal Albert Hall, London. For details, contact the Box Office on 0207 629 9350.

RSVP DISCO DIRECTORY

DISCO NEWS

DANIEL MANNING of Power Exchange, 47 Air Road, has announced that he is leaving the club. He will be setting up a new venture, Power Exchange 2. He says he is looking forward to the challenge of running his own business.

EYESIGHT, WHAT DANCE is here, much too

EYESIGHT, WHAT DANCE is here, much too

EYESIGHT, WHAT DANCE is here, much too

EYESIGHT, WHAT DANCE is here, much too

EYESIGHT, WHAT DANCE is here, much too
So you're good enough for radio!

Will we help you on your way?

We'll give you some advice on how you can make the most of your natural voice and how to present yourself at your best. We'll also give you some tips on how to handle the radio equipment and how to handle a live broadcast.

You can record your own voiceovers or presenters and we'll give you some feedback on how to improve your delivery.

We'll also give you some advice on how to handle the radio equipment and how to handle a live broadcast.

For further details of this and other offers, please contact Luo Gaye at Rock N Roll Records, 92 Church Road, Bristol BS5 7RJ. Tel: 0727-555050.
LOOK THIS SPACE IS FOR SALE

To advertise in this feature you will be free of charge, will have the advantage of advertising in 3000 weekly newspapers, and free worldwide postage for orders. The price is £1.00 per line for the first 20 lines, and 1d per line for each additional line. The minimum order is 1d.

ELVIS PRESLEY THE KING

Once in a lifetime offer of an outstanding lifetime framed 3D colour portrait. Size 11" x 7", limited edition. Send £1.50 + 25p sph no. for full particulars.

CARDS & POSTERS

22 MOOR STREET, BIRMINGHAM 4

TELEPHONIST RECEPTIONIST

required for the publishers of Music Week, Sounds and Record Mirror.

The successful applicant should have experience working on a PABX switchboard. Benefits include 4 weeks' holiday rising to 5, and a contributory pension scheme with free life insurance.

Write to Department JS, Spot the Publications Ltd., 40 Long Acre, London WC2E 7JY.

SMALLS — order form & advertisement rates

PLEASE PUBLISH my advertisement under the heading...

Insertion of a minimum of 50 words...

Together with an order form...

ARTICLE...

Also for...

SPECIAL NOTICES, PERSONAL PERNOS, etc...

and what worldwide deductions are made...

TRAM NUMBER...

and the post advertisement rates...

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AND NOW... WE GO OVER TO THE BOYS WHO HAVE FINALLY GONE TOP OF THE POPS. THEY ARE BEING LECTURED BY THE MUSIC MAN FROM THE FAMOUS GUEST LIST.

OK, BOYS. I WANT YOU TO PROMISE ME YOU WON'T DO ANY BULLSHIT. I KNOW YOU'LL UNDERSTAND WHAT I'M ON ABOUT. DON'T LET ME DOWN, LET'S SHINE IN THESE KNOW WHAT I MEAN? WE'RE ONLY IN THIS FOR THE KIDS.

CHARLIE BRINCKWORTH

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THE BOOMTOWN RATS □ NEW SINGLE □ LIKE CLOCKWORK

OUT JUNE 9th.

ENY 14 ENSTON RECORDS □ TONIC FOR THE TROOPS LP RELEASED

THE TONIC FOR THE TROOPS TOUR:

JUNE
11TH OLYMPIA THEATRE DUBLIN
13TH ULSTER HALL BELFAST
15TH VICTORIA HALL MANCHESTER
16TH EMPIRE LIVERPOOL
17TH UNIVERSITY OF LEEDS
19TH ST GEORGES HALL BRADFORD
20TH ABC THEATRE BLACKPOOL
22ND ODEON EDINBURGH
23RD APOLLO GLASGOW
24TH DE MONTFORT HALL LEICESTER
27TH ODEON BIRMINGHAM
28TH COLSTON HALL BRISTOL
29TH ODEON EXETER
30TH APOLLO MANCHESTER

JULY
2ND SPA HALL BRIDLINGTON
3RD CITY HALL NEWCASTLE
5TH VILLAGE BOWL BOURNEMOUTH
8TH DOME BRIGHTON
9TH ODEON HAMMERSMITH