UK singles
1. She's Gonna Win - Jeffreyn
2. Moonlight - Jimmy Ruffin
3. Respectable - Rolling Stones
4. Mexican Girl - Winkers
5. The One - Jam Tavolta
6. She's Got Me Running - Lenny Williams
7. Three思 - LA Faith
8. Three's A Lady - Genesis Charisma
9. Wonder - Jeff Healey
10. Stand - Jeff Healey

UK albums
1. Feelgood - Jeff Healey
2. Badfinger - Jeff Healey
3. Star - Jeff Healey
4. Three思 - LA Faith
5. Three's A Lady - Genesis Charisma
6. Three's A Lady - Genesis Charisma
7. Three's A Lady - Genesis Charisma
8. Three's A Lady - Genesis Charisma
9. Three's A Lady - Genesis Charisma
10. Three's A Lady - Genesis Charisma

YESTERDAY

UK disco
1. You Make Me Feel (Mighty Real) - Summer
2. Man With a mission - Electric Light Orchestra
3. All Right Now - Free
4. Old Grey Whistle Test - The Faces
5. I Shot the Sheriff - Eric Clapton
6. Stand By Me - Ben E. King
7. Aint No sunshine - Bill Withers
8. The House of the Rising Sun - The Animals
9. The Night Has a Thousand Eyes - Chris Rea
10. Cold Day in Hell - Cat Stevens

YESTERDAY

UK soul
1. You Make Me Feel (Mighty Real) - Summer
2. Man With a mission - Electric Light Orchestra
3. All Right Now - Free
4. Old Grey Whistle Test - The Faces
5. I Shot the Sheriff - Eric Clapton
6. Stand By Me - Ben E. King
7. Aint No sunshine - Bill Withers
8. The House of the Rising Sun - The Animals
9. The Night Has a Thousand Eyes - Chris Rea
10. Cold Day in Hell - Cat Stevens

US singles
1. I Kiss You - Neil Young
2. Do You Know What It Means to Miss New Orleans - Harry Oster
3. Let Me See You - Paul Young
4. Love Is in the Air - Paul Young
5. If I Never See You Again - Paul Young
6. I Got to Get You Out of My Life - Paul Young
7. I Love You, Baby - Paul Young
8. Roots & Branches - Paul Young
9. Summer Nights - John Travolta
10. You're A Lady - Paul Young

US albums
1. Comin' Home Baby - Paul Young
2. Hey Baby - Paul Young
3. You're A Lady - Paul Young
4. In the City, Not in the Life - Paul Young
5. Summer Nights - John Travolta
6. You're A Lady - Paul Young
7. When a Man Loves a Woman - Paul Young
8. Roots & Branches - Paul Young
9. I Got to Get You Out of My Life - Paul Young
10. You're A Lady - Paul Young

Other chart

UK singles

UK albums

US singles

US albums
JUICY & LUCY

Turning the screws

SUNDAY WOULDN'T be the same without the news of the screws, but really, dear, do they have to stoop quite so low?

Well, I suppose they do. But I wish they didn't. A group known for their savoir faire, their chicanery and their shenanigans have been at it again.

All of these attributes are present on their latest single, "Tears Down the Nonsense Mindless Song", but the screws have chosen to be more subtle this time, with a little bit of wit, the title of which is "Shall I Say a Little More".

The BBC, quite right, are making their judgement known on the single, and the listeners seem to be enjoying it. Some say it's a bit old-fashioned, while others find it quite charming.

This week's edition of the annual "Greatest Hits" competition includes their latest track, "Shall I Say a Little More".¿

WAS THE BEATLES goin' a bit soft? A legend in his own right, the legendary Larry "Lol" Waller has been quoted as saying, "They're a bunch of old musical stereotypes."

The critics are divided on whether the band's latest album, "The Fool's Gold" is a return to form, or simply a nostalgic throwback. Some say it's a breath of fresh air, while others find it nostalgic to a fault.

But no matter what you think, one thing is certain: the screws are never far behind.

THE BEATLES are going to las Vegas! A bit of trivia: in 1964, the Beatles played at the Sands Hotel in Las Vegas for three weeks. It was their first visit to the United States, and it helped launch their career internationally.

JOLLY TALES from the good old days. A man who knows his guitars, in fact a legend in his own right, has written about his days playing with the band. He says, "I played with the Beatles during the early days of their career. It was a time of incredible energy and raw talent."

ROBERTSON, the guitar wizard of the band, has written his own memoirs about his time with the band. He says, "I was with them for five years, and it was a time of incredible growth and discovery."

OH NO! Our favourite band, the Moody Blues, have announced that they are going to take a break from touring. It's a real blow to their fans, who have been following them for decades.

But don't worry, they're not breaking up. They're just going to take some time to regroup and recharge. They promise to be back stronger than ever in the near future.

NEW SINGLE IS OPEN FOR BUSINESS

A JUSTIN HAYWARD COMPOSITION TAKEN FROM THE ALBUM 'Tetra' DECCA

PETE TOWNSHEND outside his home in Richmond, with his 'John Travolta In Six Easy Lessons' guitar. He says, "I'm looking forward to playing this at my next gig."
SHAM 69 - ON TOUR IN NOVEMBER

FOLLOWING a "low key" London gig last week, Sham 69 are set for a month-long tour of the UK in November.

The tour, under the banner of "Guy Pavey Memory," coincides with the release of Sham's new album "That's Life," on October 27. Last week, billed as "Harry's All Stars," Sham 69 made a secret appearance at the Bridge House in London's Camden Road, fronted by about 200 people. The full tour, at somewhat larger venues, begins at Edinburgh Odeon on November 1.

Other dates are: Aberdeen College November 2, Glasgow - Apollo 5, Newcastle Poly 6, Hanley Victoria Hall 9, Sheffield Poly 7, Manchester De Montfort 11, Birmingham Top Rank 8, Plymouth Metro 10, Kingston 13, Bristol October Hall 10, Cardiff Top Rank 14, Swansea Top Rank 15, Manchester Apollo 23, Bradford City Hall 26, Hastings Pier Pavilion 25, Bournemouth Village Bowl 27, Portsmouth Guildhall 28, Canford College December 2 and

A major London date is available confirmation.

Streets ready for the road

DIRK STRAITS, who hit the album charts with their debut album of the same name, are set by their first major UK tour in November addition to their three complete college dates at Polytechnic 3, Durham Polytechnic 4, Dursley Civic Hall 5, London Polytechnic 6, Leeds College 7, Kele University 8, Hull Union 10, Sheffield University 10, Liverpool Polytechnic 12, Manchester University 14, Leeds Polytechnic 15, Bristol University 17, Hull University 18.

More dates are likely to be added before the hand in of this issue, so December is set to record a follow up to their highly acclaimed first album.

Yes add extra date

DUE TO OVERWHENING DEMAND YES have added a matinee show to their appearances at the Wembley Arena this month, and they will now play a full show on Saturday October 28, London Polytechnic 14.

Theatre tickets are on sale now. Prices are 42p and 59p. They are available from the Polytechnics Box Office at Chapell 1 or from the Wembley box office.

Moraz joins Moody

FORMER YES keyboardist Patrick Moraz, who joined the Moody Blues last year, has released his first world concert tour in May and June, replacing Mike Pinder in the band as a dedicated touring keyboardist. Moraz's musical style is noted for its virtuosity and grace, and his presence on the doors will be felt on tour as he steps back into the drum and keyboard roles.

The Moody Blues' next world tour with four German shows at Cologne Sporthalle on October 17, Hamburg Sportpalast on October 18 and a further two-month American tour is likely that Moraz will bring the Mood Blues to the UK later in the year, but nothing has yet been confirmed.

SHARP BAND

SHARP SINGLE

JOHN OWPY - the singing madman begins a major British tour this week. The tour coincides with the release of Owpy's new single 'Baby in the Bush.' He plays: Cheltenham Town Hall October 6, Willington Mayfair October 7, Wembley Arena October 8, Hampden Park November 1, Edinburgh University 11, Manchester Polytechnic 12, University of Manchester 13, University of Salford 14, Blackpool Academy 15, Sheffield Polytechnic 16, Wolverhampton Polytechnic 17, London Polytechnic 18, London Polytechnic 19, Glasgow Queen Margaret Union 20, University of Glasgow 21, University of St Andrews 22, University of Stirling 23, Manchester Polytechnic 24, Liverpool Polytechnic 25, Loughborough University 26, University of Warwick 27, University of Exeter 28, University of Kent 29, University of Bath 30, University of Bristol 31.

PERE UBU - whose second LP is released shortly after this tour begins a major UK tour this week. The tour coincides with the release of Pere Ubu's new single 'The Best/' He plays: University of Newcastle 1, High Wycombe Town Hall 2, London Polytechnic 3, University of Reading 4, Manchester Polytechnic 5, Liverpool Polytechnic 6, University of Bath 7, University of Bristol 8, University of Leeds 9, University of Liverpool 10, University of York 11, University of Birmingham 12, University of Manchester 13, University of Liverpool 14, University of London 15, Library 16, London Polytechnic 17, University of Kent 18, Liverpool Polytechnic 19, London Polytechnic 20, Glasgow Queen Margaret Union 21, University of Glasgow 22, University of St Andrews 23, University of Stirling 24, University of Edinburgh 25, University of Strathclyde 26, Leeds Polytechnic 27, University of Liverpool 28, University of Manchester 29, University of Liverpool 30, University of Kent 31.
Johnny Rotten's Christmas show gets go-ahead

THE CLASSIC: Venues to be confirmed

THIS CLASH are to play a full five-week British tour starting on November 9 the week after Christmas. And a spokesperson for their record company, CBS, has said this week: "These dates have been arranged with the knowledge and consent of the Clash - and we are sure of being paid at these venues."

Full details of the tour, for which venues are still being confirmed, will be announced shortly.

The news follows the rescheduling of the Clash's London concert at the Hammersmith Odeon for November 14. This date, with tickets previously purchased still valid, is already sold out. The band also play two other dates this month, at the Festival Ulster Hall on November 13 and the Dublin Odeon on November 14.

Meanwhile, the long-awaited second Clash album is now expected to be released on November 10. The master tapes are being completed this week in New York.

Welcome back Ms County

WAYNE COUNTY is back on the touring circuit...as a solo artist. The singer and her band will be playing a series of club dates in October, starting with an appearance at the London Music Machine on October 5. The same venue where Wayne (as a he) played his farewell gig in August.

The band promise "a lot of new material" and other dates are Northampton Cricket Club, October 7, Nuneaton 77 Club, York, York Pop Club, 11, Manchester Russell Club, 12, Liverpool Erics, Birmingham The Gig, 19, Blackpool Northwich Castle, 21, Swansea Civic, 23, Newcastle University, 25, Leeds Brudenells, 26, Nottingham Sundowner, 27, Plymouth Woods Centre, 30, Penzance The Garden, 31.

Clash tour

THE CLASSIC: Venues to be confirmed

THE SECOND Great British Music Festival, featuring the cream of British bands, opens this week on December 19. Acts so far confirmed for the event include The Clash, David Essex and Linda McCartney for their last festival, featuring Status Quo and Bad Company was held in December, 1976, at London Olympia.

"Our aim is to showcase the best of British talent," says promoter Mel Bush. "We're trying to run this as an annual event and expand possibilities for future years."

The Jam, Slade, Pirates, Generation X and other acts yet unconfirmed will be appearing on November 28. The following day will see appearances by Lindisfarne, John Miles and Frankie Miller while David Essex and the Rich Kids are among those being lined up for the opening night. Details of who is appearing on the other days still have to be confirmed.

Doors will open at 4 pm every afternoon and the festival runs from 7 pm to 11 pm each day. Tickets costing £1, £1.50 and £2 are available from HMV, Tunes, Wembley Arena, Wembley Middlesex. Applications with a stamped addressed envelope to nursery on December 27 to 124 Westfield Road, Wembley, Middlesex N10 3AN.

Photographers: Eddie Fitzgerald
Sylvester the slinky cat

I THOUGHT I TAW A PUDGY CAT
A creepin' up on me.
I DID! I TAW A PUDGY CAT
As plain as he can be.

I humming that immortal tune mechanically as I dialled his number in San Francisco. At last, my long time ambition was about to be realised... an interview with Sylvester.

How many times have I gasped at his heroic overtures! How many times have I admired his, spurious groans, his devious, plots, his surreptitious methods to exterminate that Infuriating canary - Tweet.

And he, the perpetual butt of my jests, ha unaurally belted always ends up swishing, defiantly, in his perch in that Fort Knox of a cage.

And the perpetual butter wouldn't melt in his mouth expression has taunted my clearest nightmares.

But like the honourable cat he was, he never let on.

Now was my chance to ask him about his frustrations, his suffering, his interminable battles personality the struggle between big and small that the latter always win.

My heart raced as the ringing tone burped out of the receiver.

'Hullo.' Now, that's strange. The voice distinctly effeminate. What, could my hero be homosexual? A bent cat! Doctored and nursed into a life of gaiety?

'Hullo... Sylvester.'

'Yes.' Er... THE Sylvester?

'How's Tweety?'

'The question didn't appear to go down too well.

And another thing. That famous lingerie lisp had vanished.

Replaced, I might add, by singularly black tones. Either my cat had taken night school negro lessons or my cat wasn't my cat at all.

It didn't take long to discover the mistake. It wasn't my cat. It was none other than Sylvester, the celebrated, streakback, potoplum singer whose excellent 'You Make Me Feel (Mighty Real)' has just twinkled into the top 10 twenty-twenty.

And he's not so plain.

Quick re-appraisal. This guy ain't gonna know NOTHING about cartoon canary carnage. Now, I seem to remember him to be veritable...

CONTINUED ON PAGE 8
DAVID BOWIE: STAGE

THE LIVE DOUBLE ALBUM
OF THE 1978 TOUR.
PRODUCED BY BOWIE & VISCONTI.

'ALL THE WORLD'S A STAGE...
AND ONE MAN IN HIS TIME
PLAYS MANY PARTS'

NOW AVAILABLE.

RECORD: PL02913(2)
CASSETTE: PK02913

RCA
Why are Wire such a tough interview

asks a barrels BEV BRIGGS

BY BARRY CAIN

“OUR OWN correspondent is told that: ‘Wire
...too off roles and leaving the speaking
...tremendous...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and...and.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WISHBONE ASH
NEW ALBUM
NO SMOKE WITHOUT FIRE

EXTRA
WITH THIS ALBUM-SPECIAL-
LIVE 2 TRACK 45-LOPELIC C/W
COME IN FROM THE RAIN

IN MCA RECORDS AND TAPES MCA 392

ON MCA RECORDS AND TAPES MCG 3528
This week we unleash the burgeoning genius of JOHN COOPER CLARKE (pig crasher, boogie artist, funker and poet) on a fresh heap of vinyl.

IAN MATTHEWS: 'Man In The Shelter' (Nexx UK 547). Kind of folk/disco crossover, not familiar with this artist. He makes more albums than singles. Hmmmmm. OK, I don't passionately hate it, but I also think fellow's already got fans and his career won't be affected one way or another by what I say. Nice deeply backtracking.

12TH FLOOR ELEVATORS: 'You Really Got Me' (Austin RE31). Psychedelic garage hard. You can't improve on 'You Really Got Me' - no one could 'cause Ray Davies is the definitive. (Flip To B side - 'Roll Over Beethoven!')

The singer sounds like he's under-water and the group sound like they're three miles away. Great track.

CHOSEN FEW: 'Stand By Me' (Ariola Hanns AHA 728). Beautifully sung. If you have any passion within you you'll already know the song. Muhammad Ali also recorded this under the name of Cassius Clay - but this one is the greatest.


FISCHER Z: ' Wax Dolls' (IUA UP 36406). That's funny... er... just funny. Don't know what to make of records like this. It might be good, I wouldn't like to put them down. (Listen to side 'Angry Brigade'). Like the singer's voice. Coldball. odds. Don't seem to have anything to do with the Bowie Newington Right.

METAL URBAN: 'Hysteria Connective' (Radar ADA 20). All of that is nice. Like the name... but don't know what they're singing about. Everything about them seems pretty lasty.

JOE BREEN: 'When The Dance Is Through' (Mountain TO69). Well I don't think of anything to say about that.

Really strong together chain of platitude. Proof positive that teenage love lasts more than two minutes. Written by Paul David of Rubettes fame.

HARVEY MASON: 'Pick Up Your Baggage' (Arista 208). Sharp Scarcherow wrote it. Anyone who calls himself after a Yorkshire holiday resort must have a sense of humor.

SAMSON: 'Telephone' (Lighting GIL 547). They make a lot of noise and this is a very positive sounding record. English pop. Too much expertise for new wave - neatly executed.


MATIA BAZAR: 'Solo Tu' (EMI 2806). I get the feeling we shouldn't be eavesdropping on 'em, like a German bandstand practice. The words might be French but the band sound German. A must for all those who like to be confused.

EARTH WIND AND FIRE: 'Got To Get You Into My Life' (CBS 6551). Lennon/McCartney song. We salute their expertise, but if it's not my cup of tea OK for Beatles fans who don't like Cliff Bennett and The Rebel Rousers.

MARTY WILDE: 'Lonely Avenue/Brand New Love' (EMI 2854). Post war sexual angst delivered in short, sharp breaths. The rest is formula love crash delivered over an Edenz Lustgarten teen party backtrax.

XANADU: 'Let Me Be Your Sunshine' (MAM 178). The Spanish call it 'muda.'

THE TURN: 'It's Alright' (Clyt NLS 2). Like it. Great stuff. Underestimates themselves almost all the words - can't hear any of the words, but it's always a good sign.

FABULOUS POODLES: 'Minor Star' (You Teens YTH 1016). A closely observed characterization.

Good. It's all an act of cinematic nostalgia.

COOPER CLARKE (note chic Mouseketeers hat) prepares to take one on the back.

THE JAM: 'Down In The Tube Station At Midnight' (Polydor 2056 16). A fabulously terrifying account of ordinary, everyday violence. If Eisenstein made 's' they'd sound like this.

BOOMTOWN RATS: 'Rat Trap' (Ensign ENY 19). Unlike The Jam this is about violence between consenting parties, if that's your idea of a good time, but the Boomtown Rats have paranoia and we like that.

TALKING HEADS: 'Take Me To The River' (Island 520 14). This isn't a coy attempt at sexuality, a real song about 'Psycho Killer' and the most accurate song of this decade. If I were cast away, alone, on a desert island I would have eight Talking Heads records, one book apart from the Bible and Shakespeare, and one luxury.
### SEPTEMBER
- 26: NUNEATON, 77 Club
- 29: LINCOLN, Technical College
- 30: LIVERPOOL, Erics (2 Shows)

### OCTOBER
- 1: DUMFRIES, Stagecoach
- 3: SHEFFIELD, Limit
- 4: HIGH WYCOMBE, Town Hall
- 5: NOTTINGHAM, Sandpiper
- 6: MIDDLESBROUGH, Rock Garden
- 7: HUDDERSFIELD, Polytechnic
- 9: PLYMOUTH, Woods
- 10: PENZANCE, Garden
- 11: EXETER, Routes
- 12: BARNSTAPLE, Chequers
- 13: BATH, University
- 14: WEST RUNTON, The Pavilion
- 15: CHELMSFORD, Chancellor Hall
- 16: SWANSEA, Circles
- 17: BIRMINGHAM, Barbarella
- 18: READING, Bones
- 20: GLASGOW, Queen Margaret Union
- 21: STIRLING, University
- 22: DUNDEE, Samantha's
- 23: DONCASTER, Outlook
- 24: MANCHESTER, Polytechnic
- 25: NEWPORT, Stowaway
- 26: PORTSMOUTH, Polytechnic
- 27: LEICESTER, University
- 28: Loughborough, University
- 30: KENT, University
- 31: LEEDS, Fan Club

### NOVEMBER
- 1: YORK, Pop Club
- 2: CARLISLE, Market Hall
- 3: PRESTON, Polytechnic
- 5: LONDON, Lyceum
**Off Centre**

Edited by SHEILA PROPHET

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This is serious

The Sociology Of Rock by Simon Frith (Chatto & Windus). You're Right. It is as serious as it sounds. It is a serious study of rock music and its impact on culture and society. The book is a comprehensive analysis of the role of rock music in contemporary society, and it is written by a leading scholar in the field. It is a must-read for anyone interested in the sociology of rock music.

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**Could you afford six rockers?**

ELVIS PRESLEY and Stevie Wonder are just two of the rock stars you'll find in the latest exhibition by John Ottyo, who's fast becoming painter to the stars. Paintings from Ottyo's earlier exhibitions have already gone to such famous names as Elton John (who bought himself nine) and Ray Harper (who could only afford one, poor soul). This time round, he's found an equally affluent buyer in Robert Plant, who's just bought six paintings

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**Dazed and Confused**

OVER a week later confusion still surrounds events at what billed as 'Britain's first international reggae festival' at London's Alexandra Palace on September 23.

A flop, and a disappoint...
YOU'RE EITHER ON THE TRAIN, OR YOU'RE OFF THE TRAIN.

THE BE·STIFF TOUR '78

THE TOUR FEATURES WRECKLESS ERIC, MICKEY JUPP, JONA LEWIE, LENE LOVICH & RACHEL SWEET AND THEIR FIVE SIMULTANEOUSLY RELEASED ALBUMS.

SEE THE ROCK N' RAIL TOUR GET THE ALBUM SET
Call 999
(I'll need it after they read this)

390 WORD thesis on 999 - their new album - how it reveals me and why. Should be easy, how about stock, uninteresting, unenjoyable, unenterprising, tedious, trite, dreary, unspirited, weaselly, unvarying, monotonous, annoying, unvaried, tidewater. SAME. SAME. SAME. and boring to boot? Hey.

Separate is wearing, very wearing. 999 as possibly their worst. 999 colouring in black and grey, ignoring the subtleties of panty shades, murdering the canvas and crying out for a new nose. Separates are repetitive and limited. Channeled within the parrotrock ramblings and (guilt!) high energy, which was supposed to have been forgotten. Tarring themselves with an anachronistic brush, my God! They even release a track 'High Royalty Plan' which condemns itself. No modulation, no difference, no interest.

Crash/Clash syncopation, the fix of an overdose bassist and seemingly synchronized drummer. And the new: how many guitar breaks we can fit into this school of thought? Emerging into a pop of numbers class. Inevitably loud. Too much of too little and boy do we show.

Best of the worst league features "Wolf", begins like an Alpine, a war song minus the basic theme and echo, with a simple lingering hook. 'Crying', seemingly one-armed colouring, a crying and seemingly one-armed colouring, everything reeking of rent - a roaring kind, sending any scope for refinement. An obvious case for back to the drawing board.

390 words? They're still bad. BEV BRIGGS

SYLVIAH: 'Step II' (Fantasy 7907)

The unique sound of Sylviah, the unique, the unique. Sylviah is an obvious choice. One of the tracks is "Mambo in a Minor Key" which is a relaxed, easy listening, almost soothing version of the John Coltrane classic. The other killer disc out is "Dance with Me" and features current top the US dance charts. The tracks are on the same singles, but the singles are more commercial and stronger instrumentally.

Sylviah's version included here is different in a more obvious way of course, and, unless I'm hearing it wrong, it has a slightly richer sound so perhaps it's a better version. There's also a three minute 'Original Version' of the track, which is a relaxed, easy listening, almost soothing version of the John Coltrane classic. The other killer disc out is "Dance with Me" and features current top the US dance charts. The tracks are on the same singles, but the singles are more commercial and stronger instrumentally. Sylviah's version included here is different in a more obvious way of course, and, unless I'm hearing it wrong, it has a slightly richer sound so perhaps it's a better version.
You won't believe your eyes or your ears.

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STIFF GIVE A BUNCH OF FIVES

WRECKLESS ERIC: 'The Wonderful World of Wreckless Eric' (STIFF SKEZ 9)

ERR. SORRY, but this so-called 'Wonderful World Of Wreckless' EP is starting in only one respect - the total one-dimensional aspect of the whole thing. This monogamous marriage between Wreckless and several assuredly noted musicians is astonishingly dull and uneventful. A haphazard collection of oddities and snores, with little to determine the end of the bigger picture.

Now don't get me wrong, I mean I respect Wreckless for some reason, his exquisite amusements, youth club charm, enthusiastic lyrics, pleasurable platitudes, especially his 'Whole Wide World'/Demolish Signals' release, which was played to saturation points in certain Hope and Anchor takings, but sadly this album seems to lack where his previous work excelled.

Ten tracks of which eight are original (1) Wreckless Eric creations. Wrapped in a generous period of irritating boyhood cynicism, with some few redeeming features.

Silver linings appear on side one in the form of 'Veronica', a rather gauche trinket number, the lamentions of a boy soldier going to war to fight for his true love, but nevertheless catchy in the same way as 'Whole Wide World'. Side two delivers 'The Final Taxi', an unyielding melody on the last cab to leave town. We're focused on Wreckless Eric and his corrections of pronunciation.

The real Eric is a bit of a long time since we've heard from Eric, but judging from this effort, he can't help feeling that perhaps has reappeared in the public eye too soon. God Save Stiff! + BEV BRUGIS.

LENNE LOVICH: 'Stalemates' (Stiff Records SKEZ 7)

BLEEP, beep, beep. Oh I have your attention please! The band that's been waiting in here for so long, Superlatively attractive, deep down a latent of extraordinary value. Stiff need to win this one, we think, because Lenna Lovich will make money for them and if that's what you all are after, why not try Abba, Talking Heads, even Sadie Leamond and Elvis Costello for starters.

Actions speak louder than words, so when the record stop and listen to track one, side one, it's called 'Louie Numbat' and it should leave you asking for more. It's a bit of a stinker.

At times they verge on ceremony but Lena's voice saves them from ever appearing ordinary. Her foreign vocal chords add a dimension and the economic rhythms which is hard to achieve. This record meets the Eurovision Standard. Nothing.' Try this record, listen to 'Home', 'Writing on the Wall' and just listen to the whole album. That's an order. +++++ PHILL HALL

RAECHL SWEET: 'Foot Around' (Stiff SKEZ 12)

WHAT I can understand is why Rachel Sweet is on the Stiff label, they're absolutely right to discover and release her music. But she doesn't seem to fit into their grand pattern. She appears to have little in common with the rest of the Stiff roster, and even less with UK new wave. But I think she's brilliant and suppose that's the secret of the Stiff success - they're always unpredictable.

Rachel is a sweet 19 year old who sings with the maturity of a lady much older. But I won't draw boring comparisons between her and Helen Shapiro because Rachel's voice is more flexible has a much bigger range and manages to retain that youthful threads of a young girl. There've been no attempts to dress her up as anything other than she is - a nice kid.

But she astonished me with variation she introduced into her singing. One minute like Brenda Lee, slipping subtly into Davie Allan, and then straight into Dolly Parton. In fact, it sounds so much like Dolly there are songs that I'm an old Wildwood Saloon and 'Girl With A Synthesiser'..."admittedly Dolly isn't given to singing about anything as modern as a synthesiser, but the voice just perfect.

After spending the weekend with the album, it's difficult to pick out any tracks as being best. I liked the whole production - and so my Favours are changing. But that's kind of the Stiff album I like, and they've haven't been so taken with an album for months. Buy it +++++ ROSALIND RUSSELL

JONU LEWIS: 'At the Other End There's a Flat' (Stiff SKEZ 8)

JONA LEWIE'S real name is apparently plain old John Lewis, though he was once known to the world as Terry Dacty, of Terry Dacty and the Dinosaur, who had a hit with a madly catchy single, 'Shut Up, Shut Up, Shut Up'.

In the intervening years John/Terry/Jon hasn't lost his knack of knocking out songs that stick to the roof. His album is chockful of gems. Most have the same gentleness telling rocks and boogie backing which made Shuffe so attractive. Listen to the first track 'The Baby Shops on the Street', the bluesy number. I'll Get By To Paris or the totally intoxicating 'Pine Tree' which has such an obvious hook you wonder how it's not in the Top 10. The Pop's theishops this year, and I think it's time to give Jon his first trophy to 'Top Of The Pops'.

STIFF AWARD 1978!!!

VINCE CADILLAC: 'Sticks & Stones' (Tamla SATL 6301)

GOOD album cover, good, nousy, but the music is a bit too much of a downer, and it's not quite there. The powerful guitar sound on the opening track 'Looking Loving' made me hopeful. However, out of the speakers emerged Cadillac's grinding, rootin' toootin' pedal tone, and it put me off. A quaint charm. Confession facilitated. "Lindy" was a classy Euro pop. 'Hello' sounded like cheap ELO while 'Voodoo Woman' was an embarrassing Bee Gees rip-off.

Only on the straight, rock numbers did Cadillac ever appear somewhat 'She's A Model' with its obligatory new wave thing. 'It's a Shame' was the stand out number on this album, but then I'm an Italian music lover and I live in Belgium, so... +++++ PHILL HALL

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"SATURDAY NIGHT DISCO PARTY"

The album that works as it plays.
Wish you could hear!

Summer Holiday

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album ALBG 100
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Summer Holiday

Includes the single 'Hold On'
RORY GALLAGHER: "Photo-Finish" (Chrysalis CYD 3179)

TWO YEARS must have seemed like an eternity to Rory Gallagher devotees, waiting for the release of "Photo-Finish," the first of the three singles that took place in California but due to Rory's dissatisfaction and his eventual decision to split with Kenney and the Egg, were subsequently rejected.

The band then went to Dublin where a record deal was offered by Comp. They played a gig at the Civic Hall, Limerick, and was then invited by Rory to play at the Whisky Bar in Dublin. Despite the promise of a deal, Rory decided to split from the Egg.

"Photo-Finish" was recorded in Los Angeles and written by Rory. It features "Sunset Boulevard" and "The Blues." The single received mixed reviews, with some critics praising its bluesy sound and others criticizing its production values.

RORY GALLAGHER: no classics

SMITH, CARRIE: "I'm Not Your Girl" (RCA 03817)

THE SONGS YOU LIKE: "Walls of Jericho" (Polydor 19005)

SMITH, CARRIE: "I'm Not Your Girl" (RCA 03817)

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MISSED THAT HIS SOUND
WHILE IT WAS AROUND
GET IT FROM THE DEALER WITH ALL THE CLASSICS

ALWAYS 100% ON ROCK, SINGLES WANTED for LPs, Way, Kingston, Surrey.

RORY GALLAGHER: "Singles< Wanted" (Rex)

ALWAYS 100% ON ROCK, SINGLES WANTED for LPs, Way, Kingston, Surrey.

ALLEY, STEVE: "Singles< Wanted" (Rex)

ALWAYS 100% ON ROCK, SINGLES WANTED for LPs, Way, Kingston, Surrey.

YOUNG, BOBBY: "Singles< Wanted" (Rex)

ALWAYS 100% ON ROCK, SINGLES WANTED for LPs, Way, Kingston, Surrey.

CASTLE, DAVE: "Singles< Wanted" (Rex)

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STUDIO CASSETTE

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LINDON JOHN: 'London' and 'New York' (Pickwick BLM 964)

'London And New York' was released several years after 'Here And There' and still remains one of my favourite Elton John albums. One side was recorded at the Royal Albert Hall in May 1974, and the other at Madison Square Garden, New York. The atmospheres on both sides of the Atlantic is totally different, with the very restrained British audience contrasted by its ecstatic and exuberant American counterpart, the latter encouraging the former to stretch out in ways the former had not expected. I find 'London' to be a more refined, almost sardonic, take on the indulgences of a rock star, while 'New York' is a more hedonistic, almost over-the-top celebration of excess. The two albums are a perfect illustration of how different contexts can affect the interpretation of the same work.

SALSOUL 'Saturday Night Disco Party' (Salasoul BLQM 400)

I was late for the plane and missed the start of the performance. However, I was able to catch the second half, which was a great experience. The DJ played a mix of classic disco tracks that got the crowd going. The atmosphere was electric, and the energy was contagious. It was a night to remember.

ALWAYS had that one voice quality

I remeber LINDON ROYSTON's way of speaking, always had that one voice quality. He was a character, always ready to entertain and have a good time. His voice was unique and always memorable. It was a joy to have him around.
IN PART One of this exclusive in-depth interview, JOHN TRAVOLTA talked about his past life, from a happy childhood in Englewood, New Jersey to his early showbiz career, his parts as Vinnie Barbarino in the American TV show 'Welcome Back Kotter', Tony Manero in 'Saturday Night Fever' and Danny Zuko in 'Grease', the private plane he loves to fly, and the great tragedy in his life — the death of Diana Hyland, the actress he loved.

This week, he goes on to discuss his interest in Scientology, his involvement in the disco lifestyle of 'Saturday Night Fever', and the films he's planning to make in the future.

THE MORNING is inexplicably cold, the LA sun metallic. It is the sort of southern California day that broods cloudlessly, and if you lie by a swimming pool, or anywhere on cement, you can feel one of the 54 yearly movements of the San Andreas Fault.

There are always more distinctly felt in depleted North Hollywood, where the American Broadcasting facilities are surrounded by prison-mesh fencing, for the same reason that John Travolta lives in a high-security building. At ABC, he is impeded by his contract this he refuses to discuss, but everyone knows he's now like to leave 'Welcome Back Kotter'. His TV show which he appears in every week.

Besides 'Moment By Moment' the picture he's making with Lily Tomlin, he's set to do 'American Gigolo' for Paramount ("It's about a guy who is diagnosed with giving sexual pleasure to women; he doesn't understand the concept of receiving the pleasure himself at all"). Paramount also has plans to star him in another 'Goldfather' continuation (he's the son of Michael Corleone, the role played by Al Pacino). And he's just signed his original production company for a two-picture deal — at a million a movie!

He hardly needs ABC any more, but they need him, and they're not about to let him out of his 'Kotter' contract, which could explain this sudden restlessness, here on the 'Kotter' set, his ceaseless pacing of his dressing room, which is sparsely furnished and temporal — a space he could vacate rapidly, without looking back.

Actually, John didn't much want to talk again today, he guerres his press appearances closely, and one must battle and bargain for every minute spent with him. Two of the three reasons for this he'll admit and discuss: first, he works nonstop hasn't much time, values his leisure time highly, and reserves weekends for flying and tending his airplanes. Clearly, he's thought out what he's going to say publicly long before one contrives him, and when he's done, he's done. No hanging out, philosophizing and smoking funny things. He does not smoke cigarettes, or drink, and accord to he never smokes anything funny, anyway.

And what about the reporters who've turned up so far? "They've been all right," John offers uneasily, "except they seem to eat, start them, waiting for me to say something like 'Put me out, on God, as though that's all I could say. They haven't been very interested in the real me, you know? They actually expected me to be, in person, these guys I have acted I just couldn't believe that — they knew so little about acting."

Finally, there is this possibility: that although he is anything but dumb, he genuinely feels being thought of. Like a lot of high school dropouts, he's reached the age at which he's superstitious about his lack of book learning. Even certain TV and movie people have read Chaucer and Baudelaire, and in Hollywood, if they haven't, they drop the names anyway.

John's been heavily exposed to this, of course, and sometimes, when you quizz him intimately, his eyes seem to pace, as though he fears the question contains a brick. In any case, he's got a book, however: in a way, I've begun to guard him from his own vulnerability. Partly, this is again, his presence, which calls up something parent. Partly, it's because he is, quite simply, an earnest young man who does try.

You sense, by now, that he is not so much eulnerable, that Diana Hyland's death jarred him profundy and began the shaping of his character; that, given time, he'll touch depths within himself that will dazzle movie cameras, provided he goes on finding directors and cinematographers as respectful to him as 'Saturday Night Fever's'.

Oddly, it's the mention of Hyland's name that restores his good mood now. "I got the 'Fever' script, read it that night, sort of all through it. I wondered if I could give enough dimension. Diana took it into the other room, and it was about how she burst back in. 'Baby', she shouted, you are going to be great in this! That Tony, he's got all the colours! First, he's angry about something; he hates the trap that Brooklyn and his dumb job are. There's a whole glamorous world out there waiting which he feels only when he dances. And he grows, he gets on of Brooklyn!"

"She went on like that a long time. 'He's miles from what you've played, and what's in the script, he's going to put there! I said, 'He's also king of the disco. I'm not that good a dancer,' Diana said. 'Baby, you're going to learn!"

John started dance practice the next day with a member of the Dancing Machine, a top disco group, and he began physical workouts with the trainer Sylvester Stallone used for 'Rocky'. 'I ran miles and miles, dropped 70 pounds, got a whole new body out of it. '

Still, he was dubious. In New York, he began his sorting the 1978 Odyssey disco in Bay Ridge, Brooklyn, with 'Fever's' set designer Norman Wexler. We observe the tribal rites. 'The first time, I tried to disguise you, you know? A big, dark glasses."

This seems to
Oh, yeah. That. Well, I mean, it was on the scene. You guys having the girls, they blew them, instead of trying to... No, I'm not, um, research that. You think I should have? Maybe that's a lack in me. Also, it could be simple birth control, very important. Remember, the girl who wants to make out with Tony. She said, "Don't have any protection." Tony says something like, "Forget it. I'm not gonna have you get me pregnant, you're going to stick me with that problem. See what I'm saying?" Tony's only intention in that scene was to get his rocks off. Join is not trying to be funny; he doesn't smile. Clearly he wishes he hadn't said it. "I remember one thing about those kids more than anything. The guys who'd gather around me. I don't know how many of them said to me. Very respectfully. "Wow, man, I wish I was you. I've thought a lot about that. "Wow, I've been to them, which is weird to me. Maybe a whole generation is materialistic, and not much else. They were so hard to make money. They thought it was the best possible world, to be in my position. That seems sad to me. You know? I'm not saying to you, it's not good, that I don't enjoy it. I appreciate it. I'm glad every day for it. That Oscar nomination, I was high on for a few weeks, the recognition of work that it is, just the nomination. But when you start thinking this is all there is, then you're just swallowed up in a lot of bad values. Star time, you know? It's why I've got to get away weekends, get into the city alone. Those Brooklyn kids, they were so excited by their idea of being me. I didn't want to lay the reality on them. That is, very hard work, very uncertain, to get in this business very quickly. Why spoil it for them, talking about the chances you've got to make, that they are very tough, and if you blow it all, and you've got to make them by your result. You've got to think of work, all the time. When he wakes away, to work, he's hunched again, from the rear, he appears slow, awkward, and unwilling. Why do I regret seeing him? He was so nervous, so pleasant, but hardly intimate. There's been a lot of talk that we're going to be friends, yet that's what I wanted. Which is, again, what starts to do, if only you knew him. His charisma is, finally, like a good movie. You don't want it to end.
Reggae star Peter Tosh sustained a fractured arm and severe head injuries resulting in over 20 stitches in the wound last Tuesday following an incident in Kingston, Jamaica when he was arrested for allegedly smoking a marijuana cigarette and resisting arrest.

Tosh was reported to have stepped outside a rehearsal studio while working with his band, when he was assaulted by the police officer who eventually drew a gun on the singer.

A struggle ensued during which the gun was knocked to the ground and more police arrived and took Tosh into custody. It is believed that Tosh's injuries occurred later that night while 'Helping police with their enquiries' and despite an impassioned plea by Bob Marley at the prison he was detained in a cell overnight.

The following morning Tosh was taken under heavy guard, still handcuffed, to the prison hospital where it was ascertained that he had a broken arm and stitches were inserted in the head wound and his arm set. Tosh was later released on bail while awaiting trial and has placed his own defence in the hands of an eminent Jamaican counsel who has made several counter-charges on Tosh's behalf.

Despite the seriousness of his injuries Tosh's manager was adamant that Tosh was even more determined to play his concerts in Britain in November.

Before this incident Tosh spoke to FRED RATH in America about the law and smoking herb and how it was created for the use of man.

**SMOKIE**

October

6 BOURNEMOUTH Winter Gardens
7 EASTBOURNE Congress Theatre
8 CROYDON Fairfield Halls
9 WOLVERHAMPTON Civic Hall
12 BIRMINGHAM Odeon
13 COVENTRY Theatre
14 LIVERPOOL Empire
15 MANCHESTER Apollo
16 NEWCASTLE Odeon
17 GLASGOW Apollo
20 PETERBOROUGH ABC
21 LONDON Rainbow Theatre
22 OXFORD New Theatre
23 PRESTON Guismeral
24 BRADFORD Alhambra Theatre
25 BRADFORD Alhambra Theatre

Evenings 7.30pm except London at 8.00pm

**Tosh and the mission**

**AT NIGHT** the sign flickers 'ROTTANA O E L.'. In daylight it's easy to pass by the Tropicana Hotel, near Sunset Strip, without getting any idea that it may house one or two music stars, or anyone more engaging than a third rate pimp with second rate ideas...

...such in the nature of this story, Tropicana has a history stretching back a few years as the hang out for visiting troubadours... 

...the story of David Bowie of this world, but certainly, from the clashing of what might have been in the near-future stars have known to pass through its crumbling pages.

This is almost Tom Waits territory, except all the streets that bustle in and out of the dreamy cafe at the front is too busy noticing itself to be that down to earth. Another Almost Madly.

**Unperturbed**

Backstage in the hotel, Peter Tosh tells court with an assemblage of American journalists trying to find another ambassador for reggae apart from Bob Marley, some of whom don't even know what reggae is, such is the lack of exposure it gets here. Strangely, both Tosh and Marley are in town, but Marley is staying in more salubrious quarters.

A written announcement on the Rolling Stones' itinerary, one of the promises of his presence and a clustering fans at the door for autographs. The aroma of pasta, cooking and herbs is unchallenged by the air conditioning unit in his room, which has been turned off. There is so much activity every day, going out and sit at a table by the window...

"Serious thing. Serious thing. It's a matter of life and death. You can't just walk out, because the law is very strict, Paving for reflection he continues.

"There is a lot of evidence that Tosh, by building a house, he makes sure that the buyer gets at least a year guarantee. When a singer is a great musician, you're supposed to get at least a year guarantee for the same thing.

"Obviously this is going to be a very successful album, but Tosh is still mystically and asks for a light.

**Struggle**

"The problem here is the media that controls the youth stations and the publicity stuff that makes reggae acceptable to the people..."

Manchester Apollo.

"The thing we have to struggle for is the sobriety of the youth through years of that and the drug is a sweet and deadly weapon to get better and those people are appreciate. It's a warm summer breeze falls to disperse the aura of wisdom and serenity of the world on the table. Tosh picks out a few lines of a Spanish style melody, takes a few deep breaths and reflects on the merits of being with Rolling Stones Records and the potential for high level promotion.

"Let a blessings man, unto blessings." He runs through an inward draw of the atmosphere. He seems to disregard the fact that he drew an ultra full house on each night at the Starwood on the strength of a possible Stones sit-in. "Even though they come to see somebody else, they accepted the music, so everything was positive even..."

"That's the power of the music. All those people who come to see the Rolling Stones didn't go away disheartened. I am always aware of any situation that I come on, and I am I think, that's a part of psychology.""
The Saints
new album

Prehistoric
FUNDS

The Saints
new album

Dangerous to Your Health

WHAT THE HELL IS THAT MEAN? And how many people I hear their lungs get damaged by herb?

"I don't want to include myself in this world of destruction by smoking a pack of cigarettes and destroy half my lungs so I want to sing. I go to the doctors to, you know, to see if I'm not going to stop!

Does Tosh ever fear his safety in certain parts of America? Especially in the deep South where even the rock audiences sometimes have the worst redneck inclinations. So what's the motivation? Can it be to wreak some of that ill-gotten tears from the very heart of Babylon?

I want a lot of carpentry. Tosh falls back in his chair, chuckling at the thought.

"That's all they're suitable for, you see," he muses with obvious relish. "The bloodclot man was created for medicinal, scientific and spiritual purposes, so no man is coming to tell me that I must smoke herb. I must smoke cigarettes and then write on every pack 'Warning - Cigarette Smoking is Dangerous to Your Health.'"

I was interested enough.

Well, Robbie Shakespeare on bass. Tosh patents 'Big Dunbar' on drums. Don Alistair on first lead guitar and Touker on electric guitar.

There were others, but no matter. Making the advantage. I comment that the best received number was 'Legalease.' It's a load of all because he instinctually hit up a total with that and passed it into the audience, to use an old bit of artist/audience identification.

Tosh comes to life again from behind a cloud of smoke.

It's only to show the lawmakers that smoking herb doesn't do anything. It doesn't make Man more or mad, because after I smoke the herb I have playing the music and everyone enjoy it. That's why they make laws to prove to me that I am crazy. That's the total madness and physical aggression. You've made me a criminal when I am not. The President's son smokes herb, so what's it all about? Those who say don't smoke herb, sell it and make millions of dollars every day. Why banana not illegal? Herb was created for the use of Man, so we give anyone authority to pick out one specific herb to say this one is dangerous.

The people who make the laws that make herb illegal shall no more live on the earth. They die with the people from the earth so they shall now live under the earth and feed the herb and make it grow.

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The people who make the laws that make herb illegal shall no more live on the earth. They die with the people from the earth so they shall now live under the earth and feed the herb and make it grow.

That's a lot of carpentry. Tosh falls back in his chair, chuckling at the thought.

"That's all they're suitable for, you see," he muses with obvious relish. "The bloodclot man was created for medicinal, scientific and spiritual purposes, so no man is coming to tell me that I must smoke herb. I must smoke cigarettes and then write on every pack 'Warning - Cigarette Smoking is Dangerous to Your Health.'"

I was interested enough.

Well, Robbie Shakespeare on bass. Tosh patents 'Big Dunbar' on drums. Don Alistair on first lead guitar and Touker on electric guitar.

There were others, but no matter. Making the advantage. I comment that the best received number was 'Legalease.' It's a load of all because he instinctually hit up a total with that and passed it into the audience, to use an old bit of artist/audience identification.

Tosh comes to life again from behind a cloud of smoke.

It's only to show the lawmakers that smoking herb doesn't do anything. It doesn't make Man more or mad, because after I smoke the herb I have playing the music and everyone enjoy it. That's why they make laws to prove to me that I am crazy. That's the total madness and physical aggression. You've made me a criminal when I am not. The President's son smokes herb, so what's it all about? Those who say don't smoke herb, sell it and make millions of dollars every day. Why banana not illegal? Herb was created for the use of Man, so we give anyone authority to pick out one specific herb to say this one is dangerous.

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Tete a Kate

The rock and roll business usually brings up its fair share of prima donnas, ready to grab what they can and cast off their friends and roots. The hit singles and fame happened very quickly for KATE BUSH but she still remains a human being.

 chữ không rõ
stoned, her gregarious
does not seem too redundant.
Kate Bush is, as she never times and never
this time, a highly differentiated
and the human
individuality.

Kate Bush is, as she never times and
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Kate Bush is, as she never times and
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individuality.
The playboy who'd sooner be a priest

MIKE GARDNER talks to ROBERT PALMER

FOUR O'CLOCK at the Kensington Hilton. Three manicured slivers of sandwich. Two for tea. One warm butter oozing scone with a liberal application of jam he gently nibbled by Robert Palmer.

It's been four years since he left Vinegar Joe and started his rapid climb to solo success in America. Now, four albums later, the Batley boy has returned to a rapturous welcome from fans and critics alike. Everyone just glad that he's finally made it home.
The internationally acclaimed 'Year Of The Cat' was two years ago. Quite a passage of time!

Now he's back, with another beautiful collection of songs. And a tour in December. Until then, at least there's the album you've been waiting for.

Record: PL 25173
Cassette: PK 25173

Produced by Alan Parsons for Kinetic Productions Ltd.
No signs of any slackening

'Blame It On The Boogie' may not be the Jacksons most exciting single, but it's doing the trick again.

PAUL SEXTON talks to Michael Jackson.

GO ON. Blame It on the boogie that Jacksons are racing up the charts again. Since last year's number one 'Show You The Way To Go' it's become a fairly regular occurrence, just like the old Jackson Five days of the early seventies.

In spite of their new single in only their second chart entry of the year - even though they're never its predecessor. When I spoke to Michael on the phone from his home in Esher I asked him how the group came across the song.

'We heard 'Blame It On The Boogie' when we were listening to a series of tapes ... and this song was six years old! We recorded it as soon as we heard it and put it out as a single."

I told Michael that their version was done very nicely but that the other version by the Jacksons was also going well. It seems that there's some feeling about the latter.

'I've heard the other version and it's okay - but it's just a bit old. I've always felt that the groove like ours has only just put out the version when he'd heard ours which is a very nice thing to do because the record company had promised us that wouldn't happen.

Michael Jackson wrote the song with yet another Jackson called Dave and another guy called Elrod Kolars. As I said when I reviewed his effort, it was good it didn't really stand a chance against its more distinctive rival. The record-buying public is proving me wrong again and creating an interesting battle anyway. The single, Michael tells me, is taken from a new LP "He's An Original" album called "Destiny" which is really long, like eight minutes, and really in the groove (Michael uses his expression rather a lot)."It's That What You Do" and 'Night Dance', 'Shake Your Body Down To The Ground' which is really long, like eight minutes, and really in the groove (Michael uses his expression rather a lot)."

The album will be the first from the Jacksons since that was released a year ago. "I'll be starting to record my own album in mid-November," says Michael. "That'll be my first solo outing for the while."

As for the others?

'We'll be doing a European tour, beginning in January. It's been finalised yet so we don't know any dates but we'll be coming to England. That'll be the first time in two years.

The Jacksons played over here about 16 months ago and that was the first time for five years. So by the time they arrive I guess it will be about two years since that visit."

I wondered how Michael regarded the old days now.

"Those were really happy days," he says. "It's got great memories of them. I'm sure he's thinking of the years up to about 1978. After which the rift with Motown began to appear and Jermaine abandoned ship. The brothers' move to Epic, of course, necessitated the change of name."

How is Jermaine, incidentally?

"Oh, he's fine. He's managing a group called Switch at the moment. Switch have a new album out in the States just now and a record company is trying to explain - working - it's a word for it."

On a purely material plane that single was released at the moment. The single was currently on Jolly James Chart. It's called 'We Like To Party'.

Unlike other groups, the Jacksons' latest effort seems to have various members talking around on various other individual projects apart from Mike's new album, the only concern is that new group recording.

'So nothing's really changed: It's still a family affair.

IN THE cosm and domestic setting of his Battersea home, Fergus, Matumibi's percussion man helped out by voz group, expresses his feelings on the direction reggae is going.

Our conversation touched upon another band not with whom we follow the scene, a band who of late have also come into much recognition.

'Steel Pulse, man. Sure we know them, but they're from the national scene and we're from the root scene. That's what we do. Matumibi have played an important role in bringing reggae music to a British audience. Perhaps we are still too young to be described as part of the British scene, but after eight years of playing together the Chironas have been around longer and have already been at the heart of the reggae scene for years.

It looks like the years of survival are now beginning to pay off and now it's a question of how do we stay and how do we progress."

When I asked Fergus what message he wanted to put across he said simply, 'Be a drum, dread, dreadful - it's all man, y'know.

Matumibi, the workshop. Having been voted almost best everything in the Black Roses reggae poll earlier this year, they were under no illusion of their worth they picked them from a batch of possible bands to win the theme tune for the forthcoming TV series 'Emprise Road', the story of a multiracial community in the once Birmingham suburb of Horswood. Bagga is full of enthusiasm for the programme. Yeah, Emprise Road. It's a good place - my auntie lives on that road, y'know.

Fergus and Bagga have got a double reason for looking forward to its screening this autumn - they also play small parts in it themselves. Could turn into another 'Coronation Street'. Now that would be interesting.

MATUMIBI: MASTERS OF REGGAE

ALEX SKORECKI meets the nucleus of one of Britain's first reggae bands

(a novel by Joyce Cary). Mr. Johnson had a daughter called Matumibi, a name which means to be born again. And that's what the band was born again.

But in those early days reggae music was not easy to come by. Their influence came from listening to 'sound systems', and visiting pubs that did reggae nights, like the Swan in Blackwell. Bagga can tell you of their search for the now familiar reggae rhythm.

"We had to find a place to play. We would go around in the street, with our own drum set, and tell people that there was a band in town. We would play with Trojan records in May and created a new deal with EMI.

Matumibi are a seven man band, who have been remarkably stable in their line-up over the years. A stability arising from their close balance group - the Deers, the Blackbeard, Bevole and Glen 'Roots' Fagan - now with Spencer Park School in Battersea, and it was these two who formed the nucleus of the early set up, though the others were not far behind. In those days they had a little band calling Stonechenge, doing the occasional assembly gig in the school hall.

On leaving Spencer Park the band split up and reformed as Matumibi in the hands of Brian Blake on bass, Jah 'Bumpy' Donaldson on drums, and I was asked to go on keyboards. To Denzel and Bagga's vocals were added the talents of Stanley Venn, Eudor Fergus on playing songs and other percussion.

Bagga explained how we came to our origin of the name.

We were reading a book at the time called Mr. Johnson (a novel by Joyce Cary). Mr. Johnson had a daughter called Matumibi, a name which means to be born again. And that's what the band was born again.

But in those early days reggae music was not easy to come by. Their influence came from listening to 'sound systems', and visiting pubs that did reggae nights, like the Swan in Blackwell. Bagga can tell you of their search for the now familiar reggae rhythm.

"Maybe one night you got no party to go to, so you go out looking for one. You walk down the street, you listen for where reggae music is coming from. Maybe from the next street, maybe from miles away. And while you walk the streets at night looking for a party or policeman come and talk to you. And all you want is to go to a party, man."

We reflected for a while on the law and against blacks and other minorities in Britain. Matumibi rise above such oppression through their music. They were behind the Rock Against Racism movement from the start playing the first ever RAR benefit gig alongside The Selecter, Brixton, and finally the Kibworth Royal College of Art. That was two years ago. Possession of pigs at table and halls and bars and down the country followed, along with their protests, being at the heart of the movement from the beginning.

However, their lyrics are more religious than political. Their faith encompasses Rasta faith and Christian ideals. They share a deep seated trust in God as a benevolent figure and a belief in the importance of being a 'dread'.
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THE OTHER week my parents went out to a party and my dad invited one of his workmates back to our house as he was so drunk. They said no but the guy kept on the doorstep which is in my bedroom. I went down to see what was going on and I felt my dad's friend's skin against mine with me. He asked me to be quiet and started kissing me and stroking my body. What should I do? I don't want my parents to find me in this situation and I let him have sex with me as so much to cause trouble for everyone. I certainly can't say, but now whenever I'm alone, he's around the house all the time wanting to have sex again. He says that if I don't agree he'll tell my parents it was me who made advances toward him on the night he stayed. That's making me just thinking what my parents will say if they ever find out. What can I do? Ray, Liverpool.

What has happened has happened, and you can't go back on that, but don't let this guy blackmail you because of it. Your father's workmate is trying to force you into repeating an unwelcome experience by accusing you of seducing him. Do you really think he would? He has, after all, as much if not more to lose. Your dad could make things pretty unpleasant for him at work, after all. Are you convinced that your parents would believe him, rather than you? As he doesn't seem to care which methods he uses to get his unwanted attentions on you don't be afraid to use the same tactics. You've called his bluff so far. He's afraid for your safety if you continue this way. What could happen? You could be made advances to you. He might also point out that he has committed a criminal offence by forcing another female, aged under 21, to engage in sexual relations with him. He's the one who made advances - not you.

If you refuse to take the hint, plug up the courage to tell your parents that he is harming you with his attentions and has been for some time. He'll see the light.

Heavy letter

AFTER asking out with a girl I love very much for three glorious years, we have just broken up, as a result of a very cruel play I was involved in last week. I was with my mate in a night club in Sheffield and he wanted to speak to a girl at the next table who was in my mind. After a few minutes he came over to me and revealed that he wanted to engage me in conversation and ask her out. I was so shocked and hurt. Realising something was wrong, I decided to check my girl's attitude. I went over to her and talked to her about everything on it, and my feelings about the whole thing. She was obviously upset about the whole affair, and, try as I might, I couldn't convince her that there was nothing wrong. She was far too hurt because he is an old school friend of mine, and I was his girlfriend. I was just too busy thinking about myself to forget about her. I don't want to engage her in conversation. I was told that if I didn't have another girl.

Eventually, the girl in Manchester replied to my letter and I asked her if I could see her. She agreed but only if we could talk about it. She was obviously upset about the whole affair, and, try as I might, I couldn't convince her that there was nothing wrong. She was far too hurt because he is an old school friend of mine, and I was his girlfriend. I was just too busy thinking about myself to forget about her. I don't want to engage her in conversation. I was told that if I didn't have another girl.

Unfortunately, the girl I am interested in replied to my letter and I asked her if I could see her. She agreed but only if we could talk about it. She was obviously upset about the whole affair, and, try as I might, I couldn't convince her that there was nothing wrong. She was far too hurt because he is an old school friend of mine, and I was his girlfriend. I was just too busy thinking about myself to forget about her. I don't want to engage her in conversation. I was told that if I didn't have another girl.

No go fan club for Quo

FOLLOWING the lists of fan clubs printed a couple of weeks ago in Feedback, Mr T. Burne of Anglesley, writes to complain of the lack of response to his letters from the address given as the Status Quo fan club at Quo Productions. Quo would like it to be known that although they did have dealings with fan clubs, the person has since left and no-one else has taken over the job. At the moment the UK fan club is Status Quo Fan Club, although it looks like a chance it will be started up again at a later date.

And from the fan club file

FAN CLUBS keep coming up in (don't you know) an outdated institution! So here are some more to keep you happy, especially the one named person who was outraged to see Frank Sinatra's Fan Club address and not Tom Robinson's. The fan club address is P.O. Box 263, W10. London.

Liu, for info and pix of Jilted John, write to Hermitage Kilmarnock, EMU LAD Press Office, 9 Thayre Street, London W1.

For loving memories of Artie K and the Who, write to 132 Wardour St, London W1.

Emo Garris Records 124 Percy Road, London W12.

Surrey Miles - 60 Orange Music, 6 Mason Yard, Duke Street, London SW1.

The Late Show - 77 Decca, 18 Great Portland Street, London W1.

The Carpenter's - P.O. Box 158, Downsey, Croydon.

Peter Frampton - P.O. Box 104, Cambridge.
The Illustrated History of Rock Music
by Jeremy Pascall
£8.95
The illustrated History of Rock Music tells the story of rock and roll from its creation in the 1950s through the beat, psychedelic and underground music of the 1960s to the diverse sounds of the 1980s. It charts the development of the music and the events which shaped it. Detailed accounts of the music's major figures, including Elvis Presley, the Beatles, Bob Dylan and Led Zeppelin, are included, as well as illustrations throughout to make this a comprehensive chronicle of the music of our time.
Would you believe this girl has screamed for Jack The Ripper, dallied with Dali, been an oriental dancer and is about to become a sax symbol? And now she's a big Stiff

You don't believe us? SHEILA

A QUICK interview with Lene Lovich after work. That was the idea. The usual sort of first meeting - a few ice-breaking pleasantries, a round of drinks to oil the vocal chords, a brief re-run of the artist's past, some comments on the new album/single/stage show, a second round of drinks, and then plans for the future. Coronation Street.

Well, as I say, that was the idea. I arrived late, there was nothing about Lene except that she liked her single. I arrived late, she was alone now (a version of the Stiff song we're doing) was playing in the Rubbish, and that she was reputed to be Yugoslavian. Oh yes, and she also wrote the Coronation Street theme.

So when I arrived, Lene was in the ensuite, resplendent in a bright yellow dress, with black velvet gloves, that seemed a good point to kick things off. How did you get involved with Stiff Records, Lene?

"I met him through friends in Paris, where I was working as an assistant, in French horror movies," explained Lene after leaving Stiff. "I went to Stiff Records in France as a travelling carnival, and Cornwall was looking for a singer. I helped him with the whole thing, and then he asked me to go back to France and work with the carnival."

The above statement inevitably leads the curious journalist to ask one of the two following questions:

A) How did Lene come to be screaming in French horror movies? And B) What was Lene doing on a horror film in Finland?

"It does sound a bit weird," conceded. "But it was quite natural, really."

And then we're there, Lene, and she says, "I was brought up by my American aunt, so I suppose, that's why I speak American English." She says, "I was the only child of a very poor family."

"And my parents were very poor, my father was working in a factory, and..."

"Well, I suppose he thought I'd get a better education there," she said. "The only way my mother could move up was with a better idea. She ran away from my father and took the kids to school in Russia."

"In Spain, where I was born, there was no school," she said. "I still do a lot of drawing, I work in figurative sculpture, and I was a surrealist artist."

This interview apparently led to her meeting up with the legendary surrealist artist Salvador Dali in his Spanish home. Lene lived abroad until her parents decided to move back to England. Finally accepted her and allowed her to return to Cornwall. Lene is still very close to her family, and she says, "I have a small house for every room. They're all different - some are good smells, some are bad smells."

Dali seemed interested in my work. "It's strange," she says. "I've created something, and someone else has painted it, and said that they've seen it somewhere before. It makes me feel like a part of their history."

And now, she's a big Stiff symbol! And now she's a big Stiff symbol! And now she's a big Stiff symbol! And now she's a big Stiff symbol!

Since art school days, she's formed a band called "The Tornadoes," who played a few gigs, built up a bit of a reputation, signed to Polydor, and then released a couple of singles. Lene is better known for her work with Stiff, where she's released an album and several singles. Lene's music is often described as "low-budget horror films that never get commercialized."

"It's very difficult to succeed in this order," explained Lene. "Not many people can do it. There are all sorts of different stories, I'm not too sure what's going on with Stiff."

"But it was too good a chance to be missed."

And so, after the "Superstars" project (which incidentally if you listen to the words, has a real horror movie plot to it), Lene came home once again, met up with her daughter, and started getting involved in what she's happening now.

"I don't think anyone would believe them," says Lene. "It's a whole new world... all this happening now..."
Lovely Lene

LENE LOVICH
Wimbledon, Nelson's Club

GOLLY, YOU DO see music being grown among these days! There was enough of the lager and lime down the Nelson when the muzak stopped last of the first number, the musical front, and a crowd of people with excitement that was times more stimulating than staring at the rain waiting to see the Grease Winds. Indeed the Alonex "No 1 Pop Classic Chart No 6" is the perfect beginning to see the full power of the imagination and anything you dare to mention, The Maxims, or the music from the Sun. The vision was vintage

On bass we had a black cloddie who looked remarkably like the lead singer of the Showaddywaddy (poor lad who had been sick for the tour and looked suitably dehydrated) with keyboards and drums, two of the cleanest human beings I've ever seen at all.

Lene Lovich is the name of the star in the orange lights. The Alonex Lene looked suitably charismatically opening. By the way, she was in a greasy black night dress with a really hoarse voice.

There was no room to mention song titles, and I think no one can remember any. I do vividly remember the commercial energy of the song which ascended the listeners, the listeners jumped in the air.

The evening was a success. Everyone enjoyed themselves, even if this was about to be his first recording. He was grateful to 

PHILIP HALL

MICKEY JUPP, RACHEL SWEET, LONDON

NOT SO MUCH A gig, more a warm up for the Bee Gees four night tour. Not a chance to check out some of the sounds from touring. I was sitting in the audience, tired of being tired, doing the encore, for which I was grateful.

Rachel Sweet is that little girl who sang a few hours ago, revealing a large amount of energy and a compilation album with the song 'Truckstop Queen'.

The Bee Gees arrived at the Nashville gig in London.

The Bee Gees were brought by Cosello's Alonex and it seemed the night was enjoyable. I am reliably informed that the song 'Carlita' from the album 'James' is his next single. I am not sure if the audience was as enthusiastic as I have heard.

In the end, the show was received with great appreciation. I think the Bee Gees are a band that deserves a lot of praise and recognition.

ALEX SLADE

RENAISSANCE
Fairfield Halls, Croydon

THE AVERAGE rock fan may have difficulty in realising that Renaissance does not have a working band for quite some years. It has been a single act, but when they took a little hit single to be a hard-working band in general view. In my opinion, 'Northern Lights' has done Renaissance a favour.

The current album is charting mainly new material similar to their previous album. They have taken a string of singles that have been well received and developed them into albums. It is a great way of spreading their sound and reaching a wider audience.

Cliff Richard has been making hit records for 20 years. Green Light is his newest and finest album.
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UNLEASHED FROM BONDS OF FASHION

CHELSEA
London, Music Machine

ONCE UPON a time there was a punk band called Chelsea, who were very much out of the public eye until they suddenly split up and sang songs. Guy O'Hara was left with merely a name, his reputation with a band which meant little to anybody, until they decided to go it alone.

Now Chelsea exist in the form of a new band, but with any similarities with the past the band is a faded out way to the band's current rock 'n' roll.

It seemed from these confused and rather ragtag beginnings to a highly talented but extremely unfashionable band that was written off.

Against the vivid and bright Chelsea were perfectly tamed at once on the structure of the band. The current line-up is far more a change in their" guitarists, Dave Martin, Ben Crow and Tony Fox, who are said to be the band's real backbone.

October too is in better shape than ever being subjected to mini-currents of current fashions - the band are severely confined to pop and flash.
**RAMONES/SPIN**
**Hammersmith Odeon, London**

The Pilgrim Path had seen the light, and the Ramones were the most amazing band in the world. They had a simple line-up and were the most influential band in the world.

There were highlights of some songs, and the audience was enthusiastic.

**ROCKY ROAD**
**Hamersmith Odeon**

The Ramones were back, and they were playing with a band.

**THE CRUSADERS**
**Hamersmith Odeon**

The Crusaders were a band that had been around for a while, and they were playing with a band.

**JOEY RAMONE**

We wanna be with the new band from the 1980s

**JOEY RAMONE**

We wanna be with the new band from the 1980s

**FABULOUS POODLE**
**Bristol Poly**

Self proclaiming names are often more than just a career hindrance, so it was set to the highest standard with the help of Sir Rolf Harris, who is also a keen supporter of the band.

**WILKO JOHN-SON**

**SOLID Senders**

Willo John-son once played guitar in another band, but now he is touring with the Solid Senders.

**WAKESFORD**

**London, Rock Garden**

Wakesford is a band that has been around for a while, and they are playing with a band.

**STRANGEWAYS**

**London, Rock Garden**

Strangeways is a band that has been around for a while, and they are playing with a band.
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112cm Wide System. 150". 4kva 1600w. Freestanding or wall

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12" Ears. 4000w. 100". 2kva 1600w. Freestanding or wall

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FREE OFFER! Set of radio tuners to

both models incl. 200 W PA

ROADSHOW plus NAB jingle machine – ONLY £650.

Rogers's SPECIAL PROMOTION DAYS

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'GET ON UP, GET ON DOWN'
A MUST FOR CLUB AND MOBILE JOCKS
 LIMITED EDITION
12" FULL LENGTH VERSION INCORPORATING REPRISE CUE
FROM THE CRITICALLY ACCLAIMED ALBUM
'YOU SEND ME'
STOP PRESS

GRAHAM THORNTON, Ten O’clock You DJ Watcher, plans Manchester’s Piccadilly Radio and starts broadcasting next week. The station had already had two successful radio appearances at the London College of Printing and this week the fun and games show was recorded by Graham, and on the evening of October 4th, it was announced that the show would not air again until the station has received some more support.

BIGGER SPLASH

GREGG LYNN, CBS Records’ disco plugger, plans to make a big splash when launching his new CBS Disco Pool, as he calls the revised DJ mailing list and to do so he has had a special promotional LP made that contains lots of hot current disco product all mixed together for circulation only to DJs “in the pool”

To work out the US-style mixes, Greg and his co-ordinating companion Malcolm Eade got together and Graham Center of DJU fame into the studio last week (that’s us pictured above). The material had already been chosen for us, leaving very little leeway, but the result — especially on the hot new tracks — should blow a few minds! With expert tape editing by Simon Humphrey, we chopped all the links except the first, which mixes the out and intro of the full time DJ.

This promises to be the hottest track on the year, so if you’re not in the CBS Disco Pool, get in!
GET DOWN TO YOUR LOCAL DISCO NOW AND HEAR THE VERY BEST ON THE NEW 'TOWER' SERIES BEING PLAYED ALL NIGHT. NOT ONLY WILL YOU GET THE BEST IN BLACK FUNK MUSIC, BUT ALSO HAVE A CHANCE TO RECEIVE FREE BADGES, T-SHIRTS, BASEBALL HATS AND MANY OTHER GREAT GIVE-AWAYS, COURTESY OF DISCO INTERNATIONAL MAGAZINE AND CAPITOL RECORDS. CHECK OUT YOUR LOCAL DISCO INTERNATIONAL TOWER NIGHT AND HAVE A GOOD TIME!

OCT. 23 LYCEUM, LONDON
24 CONCORDE SUITE, DROYLEDEN
26 LIGHTBOB, TAUNTON
27 PHILIPS PARK HALL, WHITEFIELD
28 CABARET CLUB, NEWQUAY
29 TIFFANY'S, PURLEY
30 THE SPOT, MAIDSTONE

NOV. 2 BOJANGLES, STEVENAGE
3 VILLAGE, BOURNEMOUTH
4 TOP RANK, SOUTHAMPTON
5 CHEQUERS, ALTRINCHAM
6 SADIES, DERBY
7 CHESHIRE CAT, NANTWICH
8 DVISION, LEEK
9 IPIWS, MANCHESTER
10 TOP RANK, CARDIFF
11 CLOUDS, PRESTON
12 TITLES, BECKENHAM
13 ROOM AT THE TOP, ILFORD
14 TOP RANK, SWANSEA
15 SCAMPS, SUTTON
16 THE BRIDGE, CANTERBURY
17 TOP RANK, SOUTHAMPTON
18 CARNABY'S, YEOVIL
19 TITFANY'S, BLACKPOOL
20 THE BRIDGE, GANTERBURY
21 KING OF CLUBS, WORNINGHAM
22 THE SPOT, MAIDSTONE
23 TOP RANK, CARDIFF
TOUGH new deadlines for actively the 60's and 70's top 100 have all the data you need to know in the current audience response Top 100 in any piece of your own paper. Monday’s ‘Dance World’ column, written for London WCE 27. Remember though that the chart should only contain current releases (UK or export), and one can see and clearly all the top 100. You’re merely wasting space by including it all. Also, jocks who only play the chart positions are not really helping the scene. Proceed as you see fit, but we’re very happy to end it in special DJ Top 10 lists for possible publication.


UK DISCO TOP 10

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**DISCO SCENE**

**MOBILE DISCOM**


WATROUT.

TIDAL-WAVE DISCO, top, 139 Oxford St, London, NW1.

DAVE STEWART.

PASCIERI'S DISCO, East Ham area, for all occasions. Bookings: Tel. 01-823 0850.

**FUNDAMENTAL DISCO**

PERSONALITY DJ required for top West London Discotheque. This is an excellent opportunity for the right person. Reply in writing, stating experience and salary expected. Tel. 01-917 0850.

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CITRONIC hawaii computer system, 1600 watts, 40,000 rpm, 2 people, £150. Minidiscs: 100, £15 each.

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DOVELING PARTNER catalogues, select your own partners and friends. 100 sheets per catalogues. Reply in writing, stating salary expected. Tel. 01-917 0850.

SHY GUY. 19, seeks company for occasional nights. Phone Charlotte Road, E17.

**FRIENDLY DISCO**

SUPA-BLUG t-shirts, all adults and children, from £1.50. Available at D&D Dancewear, 11A South Side, London, SW11.

**FRIENDLY DISCO**

FREE LIST OF PARTICIPANTS to record your band. Address: Worldwide Friendship Club, 43 Caledonian Road, London, N1.

**FRIENDLY DISCO**

PUBLICITY. 30, Melbourne Street, West Gloucester. Looking for that single girl friend. Contact me at home, or at work, please.

**FRIENDLY DISCO**

SALE: DANCEWEAR, 11A South Side, London, SW11.

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FEMALE ELO. 25, looks on the market for anyone interested. Phone Joe 01-823 0850.

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QUEENIE BLACK, 25, looking for a female DJ. Phone 01-823 0850.

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He has just scored his first ever hit single after producing and arranging dozens for other major artists over the past two decades. That is only one of his achievements as

SUSAN KLUETH DISCOVERED WHEN SHE MET …

**Quincy Jones: Hitmaker**

meeting him for the first time is — odd as it may seem — not an overviewing experience. There's none of the big and the brashness and the smarter-than-thou, we-are-poor-prepostors-at-20-seconds-to-get-first-time-round-from-rating-stars. Remember Quincy Jones is a grand old master of the business and stuff like that.

You hear the name, you know it, and then you don't really remember what he's done. Working with a girl called Lesley (It's My Party) Gore who had ten chart smashes in a row in the sixties. Keeping 7 million Americans in the TV room with a musical contribution to the TV run "Roots". Spraying on an unsuspecting world with the Brothers Johnson, and now he's hang on, now this can't be the same guy?

It is. So wonder no-one can really remember what he's done. The list is phenomenal. As at his 1978 runner-up for the grand old master achievement. Four of his albums have been chosen in the past 20 years longer than I've been in this world and probably you as well, and there are no signs of stopping.

His relationship with girl singers over the years, says Quincy simply: "I'll just do it until I get a girl singer I'm working with."

"Washington, Vaught, Fitzgerald, Franklin, Flack and Rufus and them. They all have their own crazy ways.

I don't think in the singles charts of "Stuff Like That", Quincy wasn't the man anything so businesslike as a promo visit, but merely to have a look. His wife Peggy was with him at their hotel (frantically Glee English voice vying with a commercially casual walk in the Ols lift, etc.) but the kids had been hilariously abandoned back in California. Fortunately for 12 days in the old camp, she was the only one of the four in Mrs Jones had been down to see the stone cold 'tailor's' library, later during the week were pelting a few days in Scotland.

"Mayfair, West End, London, hilt, fish - and chips quite morbid casually about paging. Justification, living in Paris for five years and didn't once get near the Eiffel Tower!"

"Well, I got a bit guilty about hobbying in on someone who's very explicitly on holiday to get away from it all, even if he's unaware of how I feel. Of course, if I don't tell his wife Peggy of my whereabouts. As it happened, we ended up talking about the business of his glory. Like, of course, "Stuff Like That". Considering the number of people Quincy's launched into the galaxy of stars, and the consistently successful albums in his own name - here's another surprise.

It's the first big chart angle for me. I had a small hit in the fifties, you know. A song called "Killer Joe", which was just taken off the "Walking On A Tightrope" album. And the first I made for A&M. But "Stuff" was the first song I've ever written for a girl specifically in mind. I put down somethings as Quincy went on obligingly that way 'for not staying in a certain bag musically, but y'know, just..."

To which end, "Sounds Like That" album carries amongst others a version of a veteran Herb Alpert theme, a complete recasting of "Superwoman" and a light and airy gospel thing called "Keeping On The Street".

"Yeah, that's the greatest challenge ever," reckoned Quincy. "Covering someone else's song, especially when it's someone like Stevie Wonder who does his own virtually definitive version. But once in a while I hear a certain song and I'm centering good bopping (etc) and my hair's rising up and I gotta move."

"Like 'Talkin' It To The Streets'." I liked

SLAVE FRANKLIN

LESLEY GORE

ROBERTA FLACK

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Win yourself a complete DISCOLAND disco system
Watch out for our competition only in RECORD MIRROR for your chance to win this fantastic prize

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ALL THIS COMING SOON IN…

**RECORD MIRROR**

from classical music, symphony orchestras almost, to funk, disco and everything... and all these guys on the season - Steve Gage, Richard Tee, Herbie Hancock... you can do everything. You can hear them on BIllie Joe's "Just The Two Of Us". And are Paul Simon, with Stuff, all different bags.

As we won't see the film in this country until the end of the year, mastermind Quincy Jones could oblige with a preview.

"I like it very much... but I'm promised not to go on raving about it now. If they're any late openings in the show, I've had some dirt that didn't flash that long."

So "The Wiz" goes on. But what about "Babe"? Riddle - why won't they let George and Ann Johnson into Kansas Airport?

I'm sure about that. What a stupid way they've gone," stated Quincy. "It reminds me of the fifties, though. I know they can get across the Atlantic in three hours. But it was just... and this old guy was playing in Japan and George and Louis and that was my youthful section. The acceleration since has been amazing.

These days is a rather ambitious middle line between being a Big Brother and a plain father figure. So close, detached, urban Mr. Jones' wins has his finger on the pulse as well. And they all have their own crazy ways.

The Brothers are frustrated at times because they just want to jump straight into everything, they're hit by two, and they used to do that.

"I've learned something good out of it. You grow a bit. I'm glad they've given us some time."

We fought for it and they loved it. The Brothers are frustrated at times because they just want to jump straight into everything, they're hit by two, and they used to do that.

"I'm just like my life today," reckoned Quincy. "I first met Louis when he was 19, and at the time I knew that everyone. But you see, when you go through the various steps of this business, you don't get with that fire any more. You're learning something good out of it. You grow a bit. I'm glad they've given us some time."

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